

# THE ATHENÆUM

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No. 3403.

SATURDAY, JANUARY 14, 1893.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**GOVERNMENT GRANT of 4,000l. for the PROTECTION OF SCIENTIFIC RESEARCH.** Applications for the same, to be considered at the Annual Meeting of the Government Grant Committee, must be forwarded to the SECRETARIES, Royal Society, Burlington House, London, W., marked "Government Grant," before the 15th inst., and must be written upon printed forms, which may be obtained from the ASSISTANT SECRETARY.

**ROYAL INSTITUTE OF GREAT BRITAIN,**  
Albemarle-street, Piccadilly, W.C.

**THURSDAY NEXT (January 17), at 8 o'clock.**—Professor VICTOR MEYER, M.B. F.R.S., FIRST of a COURSE of TEN LECTURES on the Functions of the Cerebellum and the Elementary Principles of Psycho-Physiology. One Guinea the Course.

**THURSDAY, January 19, at 8 o'clock.**—The Rev. Canon AINGER, M.A., LL.D., FIRST of a COURSE of THREE LECTURES on "Temperament." Half-a-Guinea.

**SATURDAY, January 21, at 8 o'clock.**—Professor C. HUBERT H. PARRY, F.R.S., FIRST of a COURSE of FOUR LECTURES on "Expression and Design in Music" (with Musical Illustrations). Half-a-Guinea.

**THE FIRST EVENING MEETING will BEGIN on JANUARY 20, at 8 o'clock.**—Professor DEWAR, M.A., LL.D., F.R.S., will give a Discourse on "Liquid Atmospheric Air," at 8 o'clock.

To these Meetings Members and their Friends only are admitted.

**ROYAL GEOGRAPHICAL SOCIETY.**

EDUCATIONAL LECTURES.—Season 1892-1893.

A series of Ten Educational Lectures will be given, under the auspices of the Royal Geographical Society, by Mr. H. J. MACLEOD, M.A., Lecturer in Geography at the University of Oxford, in the Hall of the University of London, Burlington-gardens (by kind permission of the Senate), on successive Fridays, beginning on the first Friday of January (the 15th), at 8 p.m. To these Lectures, Fellows of the Society will be admitted free. Fellows can obtain tickets for numbers of their families at a fee of 5s. each for the Course. To hold as Teachers. Students of the London University Extension Society, of Training College Students, the fee will be 5s. To the general public the fee will be 10s. In all cases the names of the holders will be written on the tickets, which are not transferable; and the holders may at any time be asked to write their names in a book in the entrance hall. Applications for tickets to be made to the Secretary, 1, Savile-row, Burlington-gardens. W. The subject of Mr. Macleod's Lectures will be:—(1) The Relations of Geography to History in Europe and Asia. (2) The Theatre of History. (3) The Roads to the Indies. (4) The Belt of Desert and Steppes. (5) The Gates of India and China. (6) The Approaches to Europe. (7) The History of Russia as a Commentary on its Geography. (8) The Alps as a Factor in European History. (9) The Approaches to Italy. (10) The Divisions of Gaul. (11) Some Geographical Analyses of British History. The Course will be fully illustrated. In connection with these Lectures, Special Classes will be held for those who wish to pursue the subjects further. They will be under the superintendence of the Society's Librarian, HUGH ROBERT MITCHELL, Esq. Details as to fees, &c., will be subsequently announced.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**

**D—THE FOURTH MEETING of the Season will be held on WEDNESDAY NEXT, January 18th, at 8 p.m. in the Lecture Hall, W.C. Tickets to be taken at 8 p.m. Antiquities will be exhibited, and the following Papers read:—**

1. "The Misuse of Chester Cathedral," by T. CANN HUGHES, Esq., F.A.A. (Scott.).  
2. "The Old Traders' Signs in Duck Lane," by H. SYR CUNNINGHAM, Esq., F.A.A. (Scott.).  
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**President.—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.**

**THURSDAY, January 18th, at 8.30 p.m.** The following Paper will be read: "The Customs of London in regard to Apprenticeship," by the Rev. F. W. CUNNINGHAM, D.D., F.R.Hist.S.

**FRANCIS PETRIE, Hon. Sec.**

**1, Hanover-square, W.**

**VICTORIA INSTITUTE.**—Professor E. HULL, LL.D., F.R.S., will give a Paper on "The Water of the Ocean as a Salt," on MONDAY, January 16th, at 8 o'clock. A Discussion will ensue. **FRANCIS PETRIE, Hon. Sec.**

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LITERATURE

*The History of Early English Literature: being the History of English Poetry from its Beginnings to the Accession of King Alfred.* By Stopford A. Brooke. 2 vols. (Macmillan & Co.)

THE appearance of this work seems to mark in some sort an epoch in the study of our oldest literature. Whatever excellences or defects it may have, it is at least notable as the first serious attempt by an Englishman to consider and appreciate, alike from the point of view of the æsthetic critic and the literary historian, what remains to us of the poetry of the Anglo-Saxons. Our poverty in the matter of comprehensive and adequate surveys of various periods of English literature is most extreme in that section of them which deals, or should deal, with the earliest times; and this is natural enough, for there are comparatively few Britons who have even a sufficiently deep linguistic and philological knowledge to fit them for the task, and it is justifiable to suppose that of these only a very small proportion possess the other not less important qualifications for such an enterprise as Mr. Stopford Brooke has undertaken. The field he has chosen is almost unoccupied. Dr. Sweet's sketch in Mr. Carew Hazlitt's 'Warton' is very brief, and was, moreover, written a score of years back, so that it is now in many respects out of date; Prof. Earle's pleasant little volume is likewise scanty, and, though delightful in its freshness of treatment, was never of much value to the student; Ten Brink, Wülker, and their kin are, of course, outside the present question; and there remain only the early volumes of Prof. Morley's "English Writers" to challenge comparison. Those well-meaning, but rather wearisome books would have been rendered "impossible" (as far as Old English poetry was concerned) by the new work, we had hoped; we cannot say that our not uncharitable hope has been altogether realized.

"Beowulf" is the name of a poem, and of the hero whose deeds are sung in the poem"; "Landscap" cannot mean our landscape"; "Hrings" is Wülker's reading [but as a matter of fact the emendation is not due to him].....I have taken the reading hrinde=

hrinendo (rustling or roaring), O.N. hrina," &c. Mr. Brooke, it will be seen from these citations, designs his book for the beginner, for him who knows absolutely nothing of the subject, and for the scholar. The last named will not, we venture to think, have to thank the author for any addition to the sum of our knowledge of Old English poetry, or even for a concise summary of what is already known on the subject, or for any convincing arguments or conclusions drawn from the facts he brings forward. It is not that Mr. Brooke regards speculations or discussions on questions of date, authorship, origins, and the like as beyond his province; on the contrary, a not inconsiderable portion of his two volumes is devoted to these; but he handles them without thoroughness, and in an arbitrary fashion. For example, it was open to him to dismiss the whole vexed subject of the making of 'Beowulf' with as few lines of explanation or comment as he pleased; but if Müllenhoff's *Liedertheorie* is to be given us only to be set down as one of "those elaborate arguments as doubtful as they are interesting," why are we not provided with the reasons that make against it, or at least with the grounds on which Mr. Brooke bases his remarks that "the main point seems clear. Beowulf was built up of many legends which in time coalesced into something of a whole, or were, as I think, composed together into a poem by one poet"? Mr. Brooke's mere "as I think" can naturally not carry very much weight in a matter in which he is not recognized as an expert, and in which experts themselves differ very widely. So, again, he puts the question "Where is the scene of the poem laid?" but for all answer he sets up Haigh's speculation (made thirty years ago) as a nine-pin to be at once bowled over (it has been done completely enough before), introduces a suggestion of Grein (in Wülker) connecting the Wederas with Veirö, and proceeds to tell us that "the scenery then is laid," &c. This "then" is apparently meant to persuade the "general reader" that he has been given adequate and accepted reasons for fixing the home of the epic; the better informed will resent such superficial treatment as worse than complete silence; it is as if in discussing the authorship of 'King Henry VIII.' one were to quote Dr. Johnson and Malone, and draw conclusions from them without paying any heed to more recent investigations.

So, again, Mr. Brooke follows Sievers in his division of the Cædmonic 'Genesis' into A and B, and touches on the connexion of the latter with the 'Heliand'; but he proceeds to state his own view of the English authorship of the whole, without an attempt to explain the appearance in B of the old Saxon elements—one of the chief grounds for Sievers's division. Well may he say that "conjecture runs riot over this subject." Mr. Brooke tells us that 'Judith' "remains for him a Northumbrian poem of the beginning or the middle of the eighth century"; this is interesting, no doubt, but the writer cannot surely be serious in expecting us to base any sound conclusion with regard to the spirit of pre-Alfredian and post-Alfredian poetry on a comparison of the magnificent epic fragment with the doggerel of Ælfric. The 'Andreas,' he tells us, is

"full of original touches.....I have not read the 'Acts of Andrew and Matthew,' Greek MSS. which are the sole source of the legend, and do not know to what extent the poet used his original; but he probably worked with the usual freedom of the English poets," &c.

"Probably"; but why has not Mr. Brooke read the "Greek MSS.," which have been accessible in print these forty years? Surely the man who ventures to write the "history" of a literature may be expected to have familiarized himself as far as possible (and the task as regards Old English is, alas! a small one) with its known sources; at any rate, we shall regard his inferences as to its originality and thoroughly native character with more respect when he has done so. But the fact is that, as far as erudition is concerned, the book is disappointing. Amid frequent vain repetitions, semi-contradictions, and rather irritating employments of "I suggest," "it seems to me," "as I think," and similar phrases, we discover nothing, or almost nothing, that has not for the last seven years lain to the hand of every student in Wülker's 'Grundriss.' With the exception of an English edition or two of Old English poems to which he appears to attach a quite disproportionate importance, Mr. Brooke would not appear to have kept himself abreast of recent scholarship. If there is (as the author apparently thinks there is, *v. Pref. p. xiv*) a serious student of Old English in this country who cannot read German, he will get all the information Mr. Brooke has to offer him in a much compacter form from a few pages of Kennedy's 'Ten Brink,' and in more detail from Prof. Morley.

Turning, however, to the pleasanter side of Mr. Brooke's work, his enthusiastic appreciations of the beauties of old English poetry, his elaborate descriptions and his stimulative criticism, we have much more to praise. It would be easy enough, of course, to find plenty of fault with these, for Mr. Brooke exposes himself pretty freely in his eager desire to prove that our old poetry is thoroughly "English" and is better understood by a comparison with the eighteenth and nineteenth centuries; we cannot profess any great delight with the method of rhythmical translation adopted, which seems to us to convey little of the harmony of Old English verse, while it has equally little to recommend it to ears accustomed to modern metres only; and we are struck rather frequently with a want of sobriety in his critical estimates, though we have to confess that this appears to arise at times from the fact that he discovers beauties in his authors (*v. g. ii. 101, note*) which are hidden from our duller senses. But, with all its drawbacks, the book will be popular, and deserves to be; the spirited picture of "The Settlement" with its imaginary portrait of Cynewulf, the breezy vigour of the chapter on "The Sea," the charming sketch of "Cædmon," the vivid description of "The Rise of Literature," and the fervid enthusiasm which permeates the whole, will be a source of delight to scores who have never read a line of Anglo-Saxon, and will assuredly incite some to the perusal of our oldest bards. We shall look with interest for the continuation of a work which is, if we understand a sentence in the preface aright, to embrace the whole history of our poetry.

*Rulers of India.—Lord Lawrence.* By Sir Charles Aitchison, K.C.S.I. (Oxford, Clarendon Press.)

THE story of Lord Lawrence's life has often been told, both by eminent members of the Indian Civil Service, justly proud of his services and rewards, and by other admirers. So often, indeed, and in Mr. Bosworth Smith's work so minutely, that save for the light it throws on one aspect of his character and policy—that relating to Afghanistan—the present volume, excellent as it is, might be dismissed with few words.

We believe it will be generally conceded that Lawrence was more fortunate, and more in his own element, as a man of action than as a ruler of India. Sir Richard Temple, who has written an able sketch of him in the former capacity, has shown how without brilliant talents, high education, or external grace, he gradually forged his way from one situation to another, always rising by proved merit. The same writer has stated that "probably the happiest time of his whole life, and the most satisfactory portion of his long career," was from 1846 to 1849, when he was Commissioner of the Trans-Sutlej States. And it may be so, for there for the first time he had free scope for the application of the administrative experience which he had already gained, and he enjoyed the blessing of good health.

On the other hand, Sir Charles Aitchison declares that "the romance of Sir John Lawrence's life was the Mutiny year." The phrase seems open to objection; for there was little or no romance in his nature, and the events of 1857 were tragic rather than romantic. What we believe to be meant is that Lawrence rendered his most important service to his country during that year, and then reached the zenith of his career. Most persons will agree with this opinion, for it was the management of the Punjab during the Mutiny, and the part he then played, which attracted attention in England; nevertheless Sir Richard Temple, who was his secretary, may not be wrong—indeed, on another page he is corroborated by Sir C. Aitchison—for Lawrence's health was beginning to fail, and there were serious indications of a possible breakdown.

In his earlier situations Lawrence owed much to the teaching and training of Robert Bird, the first revenue authority of his day, and of James Thomason, the accomplished and experienced Lieutenant-Governor of the North-Western Provinces. Subsequently, in the Punjab, during the crisis of the Mutiny, he was more indebted than is generally realized to his subordinates, on whose great qualities it is unnecessary to enlarge; the names of Sir Robert Montgomery, Sir Herbert Edwardes, and John Nicholson speak for themselves, and there were many others of high merit. Lawrence was chary to a fault of praising his assistants, and therefore it is not remarkable that they were sometimes dissatisfied and found themselves to some extent overlooked in the matter of rewards and honours.

The appointment of Sir John Lawrence to succeed Lord Elgin as Governor-General of India met with universal approbation alike in England and in India, and greater expectations regarding his rule were raised than circumstances warranted. For ill

health—his constitution had been constantly deteriorating since the Trans-Sutlej days—had unquestionably impaired his vigour, and he was deficient in some of the personal qualifications needed for the position. However, in this position he, as before, surmounted such obstacles as he met with; and although without the genius or experience in the political affairs of a great nation possessed by Lord Wellesley and one or two others of his predecessors, he could on retiring look back on his tenure of office as a period uneventful, perhaps, but not disfigured by any grievous failure.

Of all the questions which occupied his attention the one that has interest for us, both now and hereafter, is his policy with respect to Afghanistan and the northern and western neighbours of India. Sir Charles Aitchison briefly mentions—as matters only of passing interest—the treaties of friendship concluded with Dost Muhammad in 1855 and 1857, to which Lawrence, if not positively averse, was but coldly inclined; and his proposal to abandon Peshawar and the Trans-Indus districts in a time of peril. In estimating Lord Lawrence as a ruler we differ from this view, and cannot but consider these matters as of significant importance. They appear to indicate a predominance of caution when the bolder course was the better for India and England. In both cases, fortunately for all concerned, the views held by the officers stationed at Peshawar prevailed.

Lawrence's idea of the wisest attitude towards Afghanistan was to interfere with it as little as possible, as he believed that if it were entered or invaded the power which did so would incur the hostility of the Afghans, who would then welcome the other power as an ally. This opinion naturally led to the policy of "masterly inactivity" which was identified with his name. It had, for the moment at any rate, the advantages of being easy to carry out and involving no heavy expense. But if it is to be of any lasting good, similar forbearance must be practised by both great powers. For if one follows a policy of masterly activity and the other does nothing, it is reasonable to suppose that a rapid absorption by the former of the intervening territory must result, and the rivals for supremacy be brought face to face. It is for such a contingency that we must be prepared, and our policy should be so shaped that we may meet it with confidence. The question is, no doubt, complicated, but it is mainly a military one, and of such ultimate importance that it should never be avoided or overlooked.

Sir Charles Aitchison possesses special qualifications for the task he has undertaken; for, in addition to learning his work in the Punjab and afterwards governing it, he was for several years employed as under-secretary and secretary in what is called the Foreign Department of the Government of India. There he could not fail to become intimately acquainted with Lord Lawrence's policy. He has described it with much lucidity, and has written a volume which will bear comparison with the best of the series to which it belongs.

*The Grey Friars in Oxford.* Together with Appendices of Original Documents. By Andrew G. Little, M.A. (Oxford Historical Society.)

THE publications of the Oxford Historical Society are usually of more than local importance, but Mr. Little's volume on 'The Grey Friars' is exceptional even in an exceptionally favoured series. This is indeed not to be wondered at by those who bear in mind the great part played by the Franciscans in the promotion of religious life and of learning in England; and Mr. Little has been fortunate in his selection of a subject sufficiently circumscribed to be treated with success in a monograph, while at the same time, thanks to much industrious research, he has made his monograph a real contribution to the literary history of the Middle Ages. The author has been known for some time as a diligent explorer of manuscripts, and he has shown in the present volume how much, when one deals in detail with a limited field of inquiry, can only find its explanation in unprinted sources. To be sure, every year adds to the mass of evidence made accessible in print, and the history of the Franciscans in particular has enjoyed the advantage of large and invaluable illumination during the past seven or eight years in the *Archiv für Literatur- und Kirchengeschichte des Mittelalters*, edited by Fathers Denifle and Ehrle; but Mr. Little has been able to add even to their stores, and not only contributes innumerable particulars from the collections of the English Record Office, the Oxford University archives, and various public libraries, but has even unearthed, in the Municipal Library at Assisi, a list of questions disputed at Oxford at the end of the thirteenth century. Every page bears witness to the author's unwearied labour, and if there is any fault to be found with the plan of his book, it is that it is too decidedly a work of erudition for an age which prefers scamped reading and voluble writing. However, this is just the sort of book which it is proper for a learned society to publish; and we hasten to guard against the risk of misunderstanding by adding that Mr. Little's learning is never used for mere display; his notes and references—superabundant as some may think them—are all required to substantiate his text, and contain a signally large proportion of new and previously unworked materials. At the same time we observe that his attachment to his favourite manuscripts leads him sometimes to quote from manuscript what may be found in print, and that he has once or twice used a late transcript where resort should have been had to an earlier manuscript. Nor should so exact a scholar have condescended to quote Chaucer by the pages of Bohn's edition.

When the first Franciscans came to England in 1224, two of the nine friars made their way to Oxford, and the Oxford convent dates from the very year of their arrival. It was natural that they should establish themselves so early in the university town, since here more than elsewhere they might look for recruits of the sort they wanted—young men who were willing to work, and capable of working well. By the summer of the following year their numbers



were increased by "many honest bachelors and many of good position"; and they hired a new house, which their landlord, such was the popularity they acquired, very soon granted to the town for their use. But the choice of Oxford must not be understood to imply that the Grey Friars from the beginning had divined their future of intellectual eminence. Learning, indeed, was no part of the original scheme of St. Francis; but when the Grey Friars found themselves in an academical atmosphere, their convent naturally became also a school. Mr. Little adds another reason. "It was inevitable," he says,

"that the missionaries to the towns should be armed with a knowledge of theology to enable them to cope with the numerous heresies of the thirteenth century, and with a knowledge of physical science to enable them to cope with the frequent pestilences caused by the disregard of sanitary conditions."

But we suspect these considerations followed rather than led to the establishment of the Minorite schools; and in the formation of a definite learned tradition the Grey Friars were probably inspired at least as much by their eager and honourable rivalry with the Dominicans—essentially an order of scholars—as by a single-minded zeal for the promotion of knowledge. However this may be, the Franciscan schools soon became famous, and were illustrated by the names of a larger number of men of the first rank than those of any other body at Oxford. If we include their first lector, Robert Grosseteste (though he was himself a secular clergyman), the list runs from him to Roger Bacon, John Duns Scotus, and William Ockham, not to mention a multitude of schoolmen holding a high rank among their fellows, though not claiming the special eminence of those we have named—Adam Marsh, Richard of Cornwall, John of Wales, Thomas Docking, Archbishop Peckham, Richard Conington, and Adam Wodham, all lecturers of the convent, and a much larger number of distinguished men of learning who were at one time or another connected with its school.

Mr. Little has brought together all that can be ascertained with respect to the buildings and the local history of the Franciscan convent; and he has set out a number of small facts which in sum help us greatly to understand the change in the reputation of the Order as time went on. He notices with truth that it is the vices of an institution which most readily find their record in history; its good work is apt to pass out of mind for lack of an historian:—

"To minister to the sick and dying was one of the first duties which St. Francis practised himself and enjoined on his followers: that in this respect the English Franciscans followed his precepts may be seen in the tradition of them which remained in the memory of this country, and which Shakespeare has expressed in 'Romeo and Juliet.'.....But work like this receives little notice in history, and where it is mentioned it is usually upon the sordid aspect of the case—the greed for legacies—that the chroniclers insist."

Probably the Grey Friars suffered more than most from the fact that, with all their success in other ways, they failed to produce a single leading chronicler of their own Order. Mr. Little has to eke out the scanty facts in the history of the Oxford

convent from the proceedings of the Chancellor's Court; these belong to the later period, and, of course, chiefly relate to the friars who got into trouble. Some of the reports are damaging enough, and Mr. Little has to "admit that they show that the convent was not in a healthy state on the eve of the Dissolution." But scandals here and there were to be expected. What is worse as a symptom of the demoralization of the house is the fact that during the fifteenth century the brethren sold several of their books; and when Leland the antiquary visited the place not long before the Dissolution, he found

"cobwebs in the library, and moths and book-worms; more than this—whatever others may boast—nothing, if you have regard to learned books. For I, in spite of the opposition of all the friars, carefully examined all the bookcases of the library."

When King Henry's commissioners came they were plainly disappointed with the pitiful spoil available. Much of the plate and jewellery had been sold, and there was not even the usual supply of that easy object of plunder—the secret of the ruin of half the abbey churches—lead; it is true there were some leaden pipes, but "Thys howse," they complain, "ys all coveryde w<sup>th</sup> slatte and no ledde."

Mr. Little has rightly laid chief stress on the academical side of the history of the Oxford Grey Friars. He goes into a variety of interesting particulars, helped largely by the University archives, with reference to the mode of study pursued by them, the obstacles they encountered by reason of their rule which forbade their taking a degree in Arts, and the compromise by which they were nevertheless permitted to proceed to degrees in Theology. On one point the author's researches have brought out a curious fact which goes some way to explain a difficulty which has often been felt with regard to the extremely long time—twenty years—required by the University before inception in Theology. It appears from the registers that

"the most usual number of years was eighteen. There is however reason to believe that these figures are not very exact. We have no means of checking them with regard to opponency [for the B.D. degree], and the University was probably in the same position. But it frequently happened that a friar, who had been admitted to oppose on the ground of having studied 'logic, philosophy, and theology' for twelve years, supplicated two years later or less for grace to incept [as D.D.] on the plea that he had studied the same subjects for eighteen years."

If this elasticity of reckoning was usual, it is quite possible that the statutable twenty years might in fact amount to no more than a dozen. The matter is of importance because in the Middle Ages the whole number of years represented a course of regulated and unbroken study, not as nowadays a mere calculation of academical standing.

Of the long-continued rivalry between the Franciscans and Dominicans at Oxford, Mr. Little supplies an entertaining account, and he prints a most curious narrative of a dispute which arose in 1269; but he is not quite at his ease in the discussion of the problems of scholasticism, and his treatment of the controversies of the last quarter

of the thirteenth century might well have been amplified. We think also that he has misunderstood the bearing of Pope John XXII.'s Bull of 1322 on the Franciscan controversy. It is certainly an exaggeration to say that "with the Reformation as a political movement the Franciscans had more sympathy" than with the reformation in doctrine. The instances drawn from the fourteenth century will not apply to the sixteenth; and when Friar Standish spoke up for the secular power in matters of jurisdiction in 1515, he was too evidently "on his promotion"—he was in fact rewarded by a bishopric—for his example to be accepted as typical.

More than half of the book is taken up with biographical and (particularly) bibliographical notices of the Custodians and Wardens, the Lectors and Regent Masters of the convent, and of "Franciscans who studied in the convent at Oxford, or had some other connexion with the town or the University." These three catalogues are of remarkable value, especially in virtue of the large collections Mr. Little has made of the manuscripts of works written by friars. He has, as it were, produced a new and revised Tanner's 'Bibliotheca,' within the limits of his special subject, and he has ransacked the catalogues of foreign libraries to add to the list of known manuscripts. He is not so well versed in printed literature, and occasionally omits to notice that books of which he enumerates the manuscript copies also exist in print; as, for instance, that the treatise 'De Consideratione Quintæ Essentiæ,' attributed to Roger Bacon, was published at Bâle in 1561. Had he also condescended to use so obvious a source as the 'Dictionary of National Biography' he would not only have saved himself some trouble in a good many articles, but would even have been able to supplement the materials he has himself collected. But these are small things. Mr. Little's labours on Bacon and Ockham—to take two leading names—command our utmost admiration, and the thoroughness which marks these notices extends to even the most obscure and least interesting of the writers whose productions he investigates. Only those who have attempted similar work know the difficulties—the confusions, duplications of titles, false attributions—that await the explorer at every step. The articles are arranged in a rough chronological order, but the names are (so far as we have observed) completely indexed. A series of documents increases the value of this excellent book.

*At Sundown.* By John Greenleaf Whittier. With Designs by E. H. Garrett. (Longmans & Co.)

'AT SUNDOWN' is a little white-covered volume of seventy pages, printed at the Riverside Press, on the thick, not quite agreeable paper that seems to be preferred at Cambridge, Mass.; and printed, after a not quite admirable manner, on only one side of the paper, with designs of a trivial prettiness interspersed. It is got up as a drawing-room book, and perhaps only in this form could anything so slight and spare be made into a book at all. Yet to trick out the poetry of Whittier in white and

blue seems a little out of keeping with the frugal, Quaker poet of peace, who was first of all a fighter, and who, in his own words,

— from the farm-field spoke  
A word for Freedom when her need  
Was not of dulcimer and reed.

Whittier all his life was a writer of occasional verse, and the best, because the most intensely felt, of his occasional verse was on behalf of freedom. "I set a higher value," he once said, "on my name as appended to the Anti-Slavery Declaration of 1833 than on the title-page of any book." The remark is typical of a man who held that poetry was an instrument rather than an end—who was a poet, in his degree, certainly, but a reformer, a moralist, before he was a poet. This is, perhaps, one reason why he never did great work; it is the main reason, certainly, of his wide popularity in his own country. To Americans Whittier is an institution; he is the voice to them of national and spiritual righteousness. The age to which he lived, his beautiful character, the actual part he played in more than one crisis of public affairs—it is to these considerations, rather than to a calm judgment of his verse as verse, that Whittier owes the larger part of his halo. A sentence or two from Bryant's tribute on the occasion of Whittier's seventieth birthday state the case very adequately:—

"Let me say, then, that I rejoice at the dispensation which has so long spared to the world a poet whose life is as beautiful as his verse, who has occupied himself only with noble themes, and treated them nobly and grandly, and whose songs in the evening of life are as sweet and thrilling as those of his vigorous meridian. If the prayers of those who delight in his poems shall be heard, that life will be prolonged in all its beauty and serenity for the sake of a world which is the better for his having lived; and far will be the day when all that we have of him will be his writings and his memory."

This, in its own way, is beautiful praise; but it is not, necessarily, the praise of a poet. We have but to look at the most typical of Whittier's verse—the 'Voices of Freedom'—to see that even there, where art and feeling might be thought likely, more than elsewhere, to meet as one, the feeling is more noticeable than the art—the intention, even, more apparent than the success. Take, for instance, the famous 'Slave's Farewell,' which was once accepted as a masterpiece of the pathetic:—

Gone, gone—sold and gone,  
To the rice-swamp dank and lone.

Certainly it has pathos, it has feeling, it convinces one of the author's conviction—but rather of that than of the dramatic intensity of the slave-mother's lament. Put it for a moment beside Mrs. Browning's 'Cry of the Children.' The opportunity is at least as great, the writer's sympathy equally unquestionable. But while the poem of Mrs. Browning can scarcely be read aloud, by a man of some sensibility, without tears, the poem of Whittier affects one very much as might a pamphlet on the subject. In the impersonal way an occasional ballad like 'Barbara Frietchie,' better still 'Maud Müller,' reaches a certain level of success, and may even be said to be quite satisfactory poetry of the second class. But the main part of Whittier's work in verse is of the gentlest "occasional" sort,

very nicely phrased and turned, very pretty and pleasant to read. He had certainly a felicitous touch on the actualities of things—centenaries of cities, anniversaries of treaties, people's birthdays. Always in great request for this unambitious and agreeable work, he attained a notable success in celebrations; and some of the celebrations in 'At Sundown'—'Haverhill,' for instance, and 'The Vow of Washington'—are truly eloquent. But the best pieces in this volume, published at the age of eighty-five, are, as they should be, purely personal—an old man's memories, hopes, solaces. 'An Outdoor Reception' gives a charming picture of young-hearted age, in these lines especially:—

My young friends smile, as if some jay  
On bleak December's leafless spray  
Essayed to sing the songs of May.  
Well, let them smile, and live to know,  
When their brown locks are flecked with snow,  
'Tis tedious to be always sage  
And pose the dignity of age,  
While so much of our early lives  
On memory's playground still survives,  
And owns, as at the present hour,  
The spell of youth's magnetic power.  
But though I feel, with Solomon,  
'Tis pleasant to behold the sun,  
I would not, if I could, repeat  
A life which still is good and sweet;  
I keep in age, as in my prime,  
A not uncheerful step with time,  
And, grateful for all blessings sent,  
I go the common way, content  
To make no new experiment.  
On easy terms with law and fate,  
For what must be I calmly wait,  
And trust the path I cannot see,—  
That God is good sufficeth me.  
And when at last on life's strange play  
The curtain falls, I only pray  
That hope may lose itself in truth,  
And age in Heaven's immortal youth,  
And all our loves and longings prove  
The foretaste of diviner love!

Pathetic, personally interesting, and interesting from the expression they give to a deep sentiment, are the last lines to Dr. O. Wendell Holmes, and the still better piece named 'Burning Drift-wood.' It is somewhat unnecessarily lengthy—how many lines did Tennyson need to be immortal in 'Crossing the Bar'?—but it has the placid, just melancholy, sweetness of such an old age as that of Whittier, and its ending might well be the epilogue of a lifetime:—

I know the solemn monotone  
Of waters calling unto me;  
I know from whence the airs have blown  
That whisper of the Eternal Sea.  
As low my fires of drift-wood burn,  
I hear the sea's deep sounds increase,  
And, fair in sunset light, discern  
Its mirage-lifted Isles of Peace.

*A Universal English-German and German-English Dictionary.* By Dr. Felix Flügel. (Asher & Co.)

FLÜGEL'S 'Vollständiges Wörterbuch der englischen und deutschen Sprachen' appeared in the year 1830. The author, Dr. J. G. Flügel, had lived many years in America and was a good English scholar, and, as far as the English-German part was concerned, the epithet "vollständig" was to some extent justified. The German-English part did not come from his hand, but had been entrusted to a Dr. Sporschil, and was much inferior; in the second and third editions the name of a Dr. Meissner—of course not the well-known author of a

'Philology of the French Language,' &c.—was substituted on the title-page, but the quality remained practically unaltered. It is the fourth edition under the above title which is now before us. Both parts have received complete revision from Dr. Felix Flügel, son of the author, and himself the compiler of a useful smaller dictionary.

It is difficult within our limits to do justice to the labour that is represented by the English-German part in its present state. It is hardly too much to say that every word in every sense to be found in standard English literature is represented, often with admirable historical explanations. There are, besides, numerous colloquial and "slang" uses (which have in general been most carefully elucidated), dialectal and technical words, and collections of idiomatic usages, correctly interpreted almost without exception. This is equivalent to saying that it surpasses the ordinary bilingual dictionary in no ordinary way, and that it deserves to be ranked as a lexicographical production of high independent worth. Indeed, to criticize in this respect one is compelled to treat it on a par with the 'New English Dictionary,' and object that Jane Austen's authority is higher than Miss Yonge's for *conversable* (= "full of conversation"), and that for *artificial(ly)* in the sense of "skilfully" so important an author as Swift might have been quoted with advantage.\* Browning, indeed, among modern writers, does not seem to have received his due share of attention; we are inclined to fancy that his works have not been read so carefully as those of some less distinguished writers, and in particular it is interesting to notice that his bibliography stops at 'Pacchiaretto,' while Tennyson's is brought down to 'Demeter.' On the whole, however, the bibliography has been compiled with the care that characterizes the rest of the work; it occupies 27 pages, and Shakespeare alone receives 5½ columns: that Mr. George Meredith has not been included, is the only omission which can reasonably be grumbled at. The more important periodicals find their place, and that this is not purely honorific is amply proved by the body of the work, where they provide a number of *verzeitschriften* which would, perhaps, astonish the writers.

As specimens of the treatment which individual words have received, it is sufficient to refer to the articles on *get*, with 27 translations and 129 phrases; on *Jack*, which has nearly 80 locutions; and as examples of the minute observation of slang uses, under *on* we find "to get on a paper" explained; under *keep*, the university expression "Where do you keep?" and under *hall* the university use for "dinner" or "dinner-time!"

The excellent practice of not attempting to represent by transcription the pronunciation of the words, but of referring to test-sounds in the language itself, adopted in former editions of this work, has, of course, been adhered to.

It stands to reason that absolute accuracy cannot be expected with so high a degree of minuteness, and it is equally impossible that that degree should be uniformly kept up, so that from nearly 3,000

\* 'Gulliver': Brob., c. vi. This seems also to have been overlooked by the 'N. E. Dict.'



pages it would not be difficult to draw long lists of failure. We think it is no slight praise to say that "*backwardation*, Zinsen (von Staatspapieren, &c.) welche der Verkäufer noch tragen muss," and "*phonograph*, das phonetische Schriftzeichen" (with no further meaning), are fair examples of the most important of such shortcomings.

The one fault which may fairly be found with this part of the dictionary is its unnecessary fulness. In the first place, information such as that *Dundalk* is a place in Scotland (!), even when corrected, belongs rather to the gazetteer than to the dictionary; a heading "*Ac, Ak, Aek, od. Ake...* Anfangsilbe v. Ortsnamen, Eiche bedeutend; z. b. Acton (*Oak-town*)," has still less justification; and *abolla, ab initio, in limine*, &c., are not English at all—not even as English as *lager-beer*, which is, not unreasonably, omitted. In the second place, many of the quotations are unnecessarily long, and this is not only in marked contrast to the dearth of quotations in the second part, but causes great disproportion when other no less important words are compared. Thus, after an explanation of the term *whipping-boy*, "Having little or no property save his bare designation, Sir Mungo had been early attached to Court in the capacity of whipping-boy, as the office was then called, to King James VI., and, with his Majesty, trained to all polite learning by his celebrated preceptor, George Buchanan," might have been shortened; and that we are not pressing an extreme case may be seen by referring to *snobbery*, where one quotation (out of five) takes up eighteen lines. The same tendency to err in the direction of exuberance is shown by the article on *traveller*, in which we are informed of the qualifications for admission, and the entrance fee, to the Travellers' Club.

On turning to the German-English part, it is at once obvious that the disparity of treatment, which was referred to as having existed in previous editions, still remains. Thus, for 1,816 pages, we find 923; for a list of authors and works extending over 27 pages, we are told that "selections from the works of" about thirty writers have been read; instead of copious or over-copious quotations, we are given few and meagre; and instead of the lists of idioms being full and complete, they are quite the reverse.

We are far from overlooking the fact that it is a more difficult task to compile a German than an English dictionary, and it is true that the freedom with which German words enter into composition goes hand in hand with excessive vagueness of meaning, so that it is impossible, on the one hand, to come to an end of the compounds, and, on the other, accurately to define the elements. Still, we can but judge this dictionary by the high standard which has been set up for us in the first part; and if that standard had been reached, or even approached, it should have been possible to find every word which occurs in German literature—we had almost said from the '*Nibelungenlied*,' but, to put it mildly, from Luther down to the last volume of '*Fliegende Blätter*,' with a large assortment of technical, dialectal, and colloquial terms super-added. On the contrary, one can take up a book as familiar as Heine's '*Buch der*

Lieder' and note a dozen compounds like *Lilienfinger, Zauberreigen, Besenstielmütterchen, Purpurrose*, which will be sought for in vain in what purports to be a dictionary of the German language. It is quite true that the meaning of these compounds differs little from that of their elements; but cannot the same be said of *marble-quarry*, and a host of compounds to be found in the English part without any literary authority like that of Heine, who came nearer than any man since Luther to making a language of German? And at best there is no excuse for omitting others like *Bergesgeist, Feinsliebchen*, &c., which exhibit structural peculiarities, or variant forms like *trutzig*. Again, take Körner's lines:—

Kannst du am Spieltisch den *Septleva* brechen,  
Und mit dem *Spadille* die Könige stechen?

If the italicized words had occurred in, say, Shensstone, we should probably have had not only a reference, but an excellent little note; as they only occur in 'Leyer und Schwert' they are not even cited! It is useless to go on multiplying examples; other German dictionaries (which, *pace* Grimm, are not of the very highest class) have been laid under contribution, but German literature to no appreciable extent. The utmost we can say is that, even in these respects, the book is not inferior to those of its kind already in the field, and in some respects it is superior, and a distinct advance on its own earlier editions. For example, we no longer find translations of *ignotum per ignotius*, as when *ästig* was rendered "knaggy, knurled, or knurly," and *atramentstein* by "sory, killow, nisy"; nor are we compelled to wonder why the German language should require the idea of "to squander in Indian ink," which is offered by one publication as the meaning of *versuschen*.

In pronouncing on the work as a whole we must endorse the defence which was made by the publishers of an "English" 'Flügel' to the excited charges of piracy made against them by the outraged author. An English purchaser does not buy a German dictionary for help to read his own language, though he might do worse, and therefore the part of this work which is really high class will be wasted on him. Accordingly the book ought to command a more extensive sale in Germany (where we believe it has been appearing simultaneously) than in England. We cordially recommend it to the German public as one which no student of English can afford to neglect.

#### NEW NOVELS.

*Lena's Picture: a Story of Love.* By Mrs. Russell Barrington. 2 vols. (Edinburgh, Douglas.)

'LENA'S PICTURE' seems to be the first book of some one who has had opportunities of hearing and reproducing more art talk (we will not say art jargon) than most readers want—at any rate in a novel. The tale, in spite of its critical current, errs (like the picture that hangs in Lena Prevost's bedroom) in being written in at least two different keys. The first chapter reads something like a prologue to a quiet and concentrated tragedy, introduced with simple, vivid realism. Afterwards the interest diffuses, without exactly deepening, and as

it grows in introspectiveness it loses in strength. Two motives may be said to run through it—the one mystically musical, the other morbid, modern, not to say medical. A novel in two volumes, hinging almost entirely on the pitiable necessity two high-minded young people—a brother and sister—find themselves in of rejecting new and natural ties, is decidedly depressing reading. They reject them because they believe "that way lies" more "madness," their mother and sister having both died in lunatic asylums. The "great lady" of the neighbourhood—who charms everybody in the story—hopes to cheer Lena and cause her to forget her lunatics by carrying her off (with other enthusiasts) to listen to Wagner at headquarters. There the girl meets, and refuses, her fate, in the shape of a kind of cosmopolitan painter, with a toughly consonant name, and what the French call a well-hung tongue of his own. This young man becomes more and more fond of the sound of his own voice, and holds forth to dreadful length on the ethics and æsthetics of modern art. Altogether there is a vast quantity of what the people themselves call "threshing out," "talking out," and "having out," various questions. Consumption finishes the heroine and her exceedingly dreary story, which, with more than a touch of the amateur, is not altogether devoid of a certain charmless cleverness.

*Irish Idylls.* By Jane Barlow. (Hodder & Stoughton.)

THE comparison between Miss Barlow and Miss Wilkins is a very obvious one, for what one is to the humble New Englander, the other is to the dweller in the bogs of Connaught. Each author reveals to us the life and habit of thought of a class hitherto but little known, and each possesses the magic of clothing humdrum trifles with interest and charm. But as the New Englander and the wild Irishman differ much from one another—not only in way of life, but in habit of thought—it follows that the resemblance between the two writers is the result of many differences. The New Englander is shrewd, Protestant, and struggling; the Connaught peasant idle, dreamy, and resigned; and as each author has the power of making us live the life of her puppets and enter into their way of thought, it follows that anything like imitation is impossible. The '*Irish Idylls*' all occur in the desolate hamlet of Liscannel, among cottars huddled together on a low hill, or *knockaun*, in the bog, in a destitution never far removed from actual starvation.

"The hopes and cares of the inhabitants centre mainly in the little grey-dyked fields which make a plaid pattern on the hillside, and along a meagre belt beneath; and this renders it the more regrettable that their most prolific and certain crop should be such an unremunerative one. Stones upon stones, scattered broadcast by some malignant Hundred-handed, and perennially working up through the thin soil, in mockery of ten-fingered attempts to collect and keep them under. Those loosely-built boundary walls, which intersect so frequently that the bit of land looks as if a coarsely-meshed net had been flung over it, fail utterly to exhaust the supply. In each diminutive field a great cairn of them is piled up, as big, sometimes, as the

cabin to which it belongs, and still the husband-man comes on them at every turn.....Everywhere he can read, written large, an answer to his demand for bread."

Still the people cling desperately to these wretched homesteads, and their love for them and dread of emigration afford Miss Barlow the subject of the most touching story in her book; for poor Larry Sheridan was "one too many," and hunger compelled even Lisconnel to think it would be well for him to move. Yet the Lisconnel peasant views the project of removal with distrust,

"for his shaggy roof and stony scrap of potato-plot form his stronghold, his first and last outpost against the ever-beleaguering wilderness and solitary places.....Outside that screed of rough shelter he knows what ills await him, what stepmotherliness of barren earth, what pitilessness of capricious skies, but there is nothing in his experience to apprise him of any counterbalancing good.....Homelessness, hunger—these things promise to be his portion when once he passes beyond the reach of his fragrant blue turf smoke and his big black pot. And from such-like evils 'th' ould place at home' has hitherto shielded him more or less effectually; but furthermore it provides him with a daily return of business and desire, a clue to guide his wanderings through the mazes of a destiny that at best seems to him sufficiently perplexing and inscrutable. For he has, as a rule, too much imagination and too little of more material things to keep his mind clear of fateful riddles.....His 'bit o' land,' then, is dear to the dweller in Lisconnel not mainly as a bit of land, but rather as the fragment of solid tangible fact, contact with which keeps his whole existence from becoming the sport of meaningless mysteries.....A meagre field-fleck and a ramshackle shanty on the hill's wan grey slope, or the lip of the black-oozing morass, is scarcely an ideal earthly paradise; yet it may be at least the site of the only one that can appear possible to him.....Should a sequel of calamity such as Job's overtake him, sweeping away his flocks and herds and children, no eventual doubling of his live stock could console him.....and as for the ten new sons and daughters—they would be a failure indeed."

The working of the Irish peasant mind has seldom been indicated more clearly than in this passage, and the thoughtful, speculative turn of bogland brains reveals itself in a dozen racy conversations which the reader will find only too short, though they are too long for quotation. In character drawing Miss Barlow succeeds best with mature women: old Mrs. Kilfoyle, the Widdy McGurk, and "Herself" are admirable sketches; and Mad Bell, with her face "like a wizened lemon looking shrewdly up at you," is a delightful creation. But the girls are less living, and the men—with, perhaps, the exception of poor Larry Sheridan—are types rather than individuals, like the characters in a modern play. But, in spite of this defect, and of the author's excessive fondness for adjectives, the 'Irish Idylls' are delightful reading, and afford a truer insight into Irish peasant character and ways of life and thought than any book that it has been our fortune to read for a long time.

*Modest Little Sara.* By Alan St. Aubyn. (Chatto & Windus.)

'MODEST LITTLE SARA,' it must be confessed, is disappointing to a reader who had been led to expect work above the average

from the author of 'The Old Maid's Sweetheart,' a novel which was well conceived and charmingly executed. The scene of this story is laid at Cambridge, and though Mr. St. Aubyn, unlike many people who write about university life, has evidently been there, he does not appear to have succeeded in the exceedingly difficult task of giving a lifelike picture of undergraduates. A man like Le Strange could not live at the rate he is represented as living with his means, especially as his family was so near Cambridge, and he took no precautions to hide their poverty. Ainslie has no life in him—he is a mere wooden representation of dull worth; and Baines—it is true there are exceedingly foolish people at the University, but it seems difficult to conceive any foolish quite in Mr. Baines's way. Moreover, Cambridge men do not spend so large a part of their time in falling in love with girls of the neighbourhood, and, if they did, they would not talk to one another so much about it. With "modest little Sara" herself it is difficult to sympathize. In spite of her mother's financial difficulties she behaves outrageously in accepting a man she detested, and as outrageously in jilting him for somebody else. Nor does Mr. St. Aubyn show the skill he displayed in the former book in drawing out the points of a *prima facie* unsympathetic character so as to render it interesting. The best character is the adventuress Georgina; there is some humour in her method of catching unwary undergraduates under pretence of giving them lessons on the violin, banjo, and guitar, and she is, at least, lifelike; but the book is not saved thereby. It may be hoped that Mr. St. Aubyn's light is only temporarily under a cloud, and that he will follow this book up with one as good as 'The Old Maid's Sweetheart.'

*Zero the Slave.* By Lawrence Fletcher. (Cassell & Co.)

THOSE who are interested in the ultimate fate of the characters in 'Into the Unknown,' of which this book seems to be a continuation, should follow Lord Drelincourt and the sharpest detective of New York into the equatorial regions of Africa. Many surprising adventures befall the aforesaid British peer with his companion, "the most unerring sleuth-hound of the whole shrewd band of secret police owning allegiance to Uncle Sam," in these torrid regions; the pair spill a most satisfactory quantity of other people's blood, at first largely by their own unaided efforts, as the handful of Zanzibar negroes whom they took with them generally appears to have fled on the approach of an enemy. However, they not only have the satisfaction of exterminating Zero the slave, and discovering the man for whom they searched, but find there several people whom they had every reasonable ground for supposing to be dead, an army of Mormons under the command of an elder specially sent out from Utah, and an Englishman who was mistaken for a fetish. It is all rather an uninteresting jumble, and the occasional attempts at tall writing are deplorable. Sunset, sunrise, and mid-day effects are described *ad nauseam* in this style:

"Behind them the mighty rocks frowned sternly down upon the adventurers, as if rebuking these weak creatures of an hour for disturb-

ing with their puny presence the mist-beshrouded slumber of these mighty monarchs of all time."

*A Splendid Cousin.* By Mrs. Andrew Dean. "Pseudonym Library." (Fisher Unwin.)

THEODORA, the "splendid cousin," is a girl of the same type as Maisie in 'The Light that Failed'; she is so wrapt up in her art that she has no feelings left for any human creature. Her mother, her cousin, her husband, are successively sacrificed to her whims, while minor characters are treated as if they had only been born to serve her interests; and after all she finds that she will never achieve anything in the art for which she has given up everything. It is a sombre tragedy, told with a simplicity and directness which heightens its effect. The obvious criticism that might be made is that all the characters are slightly exaggerated: Theodora's absorption in her work would be relieved, it is felt, in real life by occasional acts of unselfishness; Hill's admiration is too crude, one would think, to please even a Theodora; and so on. But this exaggeration, which would be a defect in a more elaborate book, really adds to the vividness of this short sketch; too much care bestowed on fine distinctions of light and shade would have weakened the strength and distinctness of the rapid impression so admirably given.

*Stories from 'Black and White.'* (Chapman & Hall.)

It was hardly a well-advised plan to collect into one volume these stories, contributed by various authors to *Black and White*. There is absolutely no bond of union between them, except that they are all short and were all printed in the same periodical. Most of them, it is true, illustrate—what hardly needed proving—the incapacity of most English novelists to grasp the aim and object of a short story, which is to choose a striking incident or a salient characteristic, and to flash, as it were, a concentrated glare of light on it so as to bring it into high relief. Instead of that a short story is in England too frequently treated as a novel told shortly. Mr. Norris is, perhaps, the worst offender in this respect among the authors of this book. Mr. Thomas Hardy's story is by far the best in the book; the characters of Jolliffe and his wife are brought out with the hand of a true artist, while Emily's character is just indicated so as to throw theirs into greater relief. Mr. Clark Russell's story is well conceived, though rather stagey. A man in imminent danger of his life would not speak thus to himself: "If I had but any sort of weapon that I could furtively draw forth and instantly employ"; it sounds like a bad translation of Latin. Mr. Barrie's story is rather amusing, but hardly worthy of him. The illustrations would not have been missed.

#### CONTRIBUTIONS TO BIBLICAL CRITICISM.

*The Canon of the Old Testament: an Essay on the Gradual Growth and Formation of the Hebrew Canon of Scripture.* By Herbert Edward Ryle, B.D. (Macmillan & Co.)—Prof. Ryle's book is, as far as we are aware, the most accurate and readable attempt at a history of the Hebrew Canon which has been published in English. It is not merely a dry bibliography of the subject, like that of Prof. Buhl (see *Athenæum*, No. 3360, p. 371),



which appeared too late for the Professor to use. Besides, Dr. Ryle is well acquainted with the literature on the subject, and consequently his information is always up to date. In fact, the introductory words of our author are too modest: "Most students of the Bible know something about the history of the Canon of the New Testament, and about the process by which its limits were gradually determined. Few, by comparison, are aware that the Canon of the Old Testament passed through a very similar course of development. In the present essay the attempt is made to sketch the history of this gradual growth. It is but a slight contribution to the study of a large and difficult subject. But, inadequate though it is, I venture to hope its appearance may be welcome to some students, who have wished to obtain a more connected view of the historical process to which we owe the formation of the Hebrew Canon of Scripture." Such a complete book will be of service to advanced students and even to specialists, who will find in Prof. Ryle's sketch, as he likes to call it, many original views. In the introduction the literature of the Old Testament is dated according to the conclusions of the critical school, and in our author's opinion Deuteronomy was the first book which received a kind of canonicity, in the year 621 B.C. This may be so far true, judging from the great display which was made when it was found in the house of God by Hilkiah. But tacitly the Book of the Covenant (Exodus xx. 20 to xxxiii. 33) might have had the same effect in an earlier period. Interesting and useful as the chapter on the growth and development of the early Hebrew literature may be, it has in our view no place in the history of the Canon; that begins with the declaration of the whole Pentateuch as canonical, which our author styles the first Canon. The second Canon, *i. e.*, the Prophets, arose, according to Prof. Ryle, from the necessity of filling a gap in the religious life of the Jewish community, which the law alone could not do. Perhaps it was so, but the growing love for national literature which the scribes fostered may have been the first stimulus to the second and the third Canon—*i. e.*, the Hagiographa. The bulk of the community scarcely cared much for either, at least at the beginning. Most instructive and interesting is the third chapter, on the third Canon, where it is said that "the Psalter was probably the first book to obtain admission to the rank of Scripture." The time of its final promulgation in its present form and of its recognition as part of the people's Scriptures may well have been that of the great religious revival that accompanied the success of the Maccabean revolt, and the downfall of the Hellenizing party among the priests and nobles. Space does not allow us to mention the Professor's opinion on the other books of the third Canon. The tripartition of the Canon is mentioned as early as about 180, the probable date of Jesus, son of Sirach. If there is much speculation in the earlier chapters, this is not the case with the following ones, which treat of the literature after the conclusion of the Canon, *i. e.*, the Apocrypha written in Hebrew, but not admitted into the Canon, *viz.*, Ecclesiasticus, the first book of the Maccabees, Baruch, Tobit, and Judith. The reason for this exclusion seems to be the caprice of the scribes, and not that they were recognized as a recent production, for if that might be the case with the two former Apocrypha, it is not so with the last three which we have mentioned. The chapters on the later Jewish testimony, the Hebrew Canon in the Christian Church, and the arrangement of the books are extremely well done. Prof. Ryle is right in saying that for the last time we must rely on Jewish tradition, which gives singularly slight variations, rather than on the Alexandrine version. The four excursus give full details of various documents. Tanchuma ben

Joseph (p. 262) ought to be Tanchum, but the whole quotation from Herzfeld's 'Geschichte,' &c., is wrongly given. In the third excursus recent catalogues of MSS. ought to have been used. The index to Scripture references and the general index will greatly facilitate the use of Prof. Ryle's excellent book.

*The Witness of the Epistles: a Study of Modern Criticism.* By the Rev. R. J. Knowling, M.A. (Longmans.)—The leading object of the book before us is to show St. Paul's acquaintance with the historical life and teaching of Jesus Christ, a subject not new, which the writer thinks he can discuss in a more elaborate fashion than his predecessors. His treatise is certainly more general than any preceding attempt of the kind. Nine chapters are devoted to the subject, making an octavo volume of upwards of four hundred pages, showing the importance attached to the great witness and others who are summoned to attest not only the leading facts, but also many details of our Lord's life. The evidences of extensive reading of theological works, both German and English, are specially prominent. Mr. Knowling, in fact, is a collector of the views and conjectures of others, chiefly of German and French writers, important and unimportant, rather than an independent inquirer; but setting out with definite opinions, he accumulates the criticisms and conclusions of many scholars without any real sifting of them. His counsellors are many, but he fails to estimate them properly. It is not surprising that one who leans so much on others should sometimes accept their weak and incorrect interpretations; examples of which occur in p. 258, where Renan's idea about the Epistle to the Colossians is looked upon with favour; as also in p. 260, where Reuss's incorrect exposition of Philippians ii. 6, 7, is accepted. The mode of procedure which our author follows tends to the wearisomeness of the reader. Thus, in a short paragraph respecting the opening verses of 1 Thessalonians v. in their relation to Luke xxi. 34, Bishop Wordsworth's opinion is first mentioned, followed by that of H. Ewald, with Paret dissenting, who is said to have tabulated many points of close similarity between 1 Thessalonians and St. Matthew's Gospel. Our author is not always consistent. In p. 257 he affirms that the argument from language is always a precarious one; yet in p. 379 he calls the word "again" (ἀπάλιν), Galatians i. 17, a most significant word which throws a flood of light on the whole passage. The 110 pages of which the third chapter consists might well have been spared. Attacks on the four leading Pauline epistles based upon arbitrary and extravagant arguments have been already overthrown, so that English readers need not be troubled with a repeated refutation. As to the notes in the volume, they are far too numerous. Many are useless, and have the look of padding. Nor are the references in them always exact, and, indeed, it were unreasonable to hope for it. The first notes on pp. 355, 363, are incorrect.

## SPORTING LITERATURE.

*The Sportsman in South Africa*, by James A. Nicolls and William Eglinton (British and Colonial Publications Co., 53, Carter Lane, E.C.), is a book of only 150 pages; but so much valuable information in a condensed form has seldom come under our notice. The brief hints about equipment are eminently practical, while the descriptions of the haunts and habits of the game found at the present day to the south of the Zambesi are evidently the work of authors who are good naturalists as well as sportsmen. The remarks on the inadequacy of the South African game laws are well worthy of attention, for unless something is done, many of the larger animals will speedily become extinct, as the quagga is, while the grass-eating two-horned *Rhinoceros simus* is all but gone, and

only survives through the intervention of the British South Africa Company. At a time when the menageries of Europe are almost depleted of giraffes, and our Zoological Society is actually offering 1,000*l.* for a healthy male and two females, it is sad to learn on trustworthy authority that nearly three hundred examples of this beautiful species have been killed during the past two years, for the sake of their hides, in the Ngami country alone, to say nothing of other districts. The extermination of the countless thousands of springbuck, bleasbuck, hartebeest, and wildebeest, which formerly roamed over the vast plains of the country now known as British Bechuanaland, is attributed chiefly to our expedition for the removal of the encroaching Boers from the Rooi Grond; and although, strange as it may appear, there is no portion of settled South Africa where the larger antelopes are so numerous at the present day as in the Transvaal, yet outside the limits of their own country the natives of that republic are the most ruthless destroyers of game. It is suggested that with combination and judicious management of a few chiefs a large portion of the Kalahari which can never support a human population might be made a preserve and sanctuary for species which must otherwise disappear. As regards the details of the geographical distribution of the beasts of chase we can hardly speak too highly, and the illustrations of the heads of many of the antelopes, &c., are very characteristic, while the figures of the game birds are sufficiently recognizable for all practical purposes. Even the fish of the country are not forgotten, though few of these afford sport from our point of view. There is only one drawback to this excellent compendium: it does not contain a map. As it is a book which is indispensable to every sportsman visiting the country, a second edition will probably be required, and in that case we would suggest that the giraffe should be placed with—or at least immediately after—the antelopes, and not in the section "Other Game"; also that such an obvious slip as "Madagascar" for Mauritius (p. 11), in relation to the dodo, should be corrected.

A VOLUME which will prove attractive to many persons besides sportsmen has recently been published with the appropriate title *Short Stalks*, by Mr. E. North Buxton (Stanford). Most of the papers have, it is stated, appeared in magazines or journals, and are admirably suited for such purpose. They bear republication, and are, without exception, well-written, unpretending records of varied sport in many lands. The author, with much modesty, disclaims the title of "distinguished sportsman"; but no one with any experience in such outings as he describes can fail to see that he is a true sportsman, and a man of more than ordinary endurance. Indeed, the only thing we notice to which exception, from a sporting point of view, may be taken is that he occasionally fired at too long a range. Having committed the same fault and not having been successful, as he was, we shall not pursue the subject further. In his recollections of chamois hunting Mr. Buxton mentions Colani, a celebrated hunter, who died at Pontresina in 1837, and tells a story about his wishing to shoot a rival sportsman whom he considered to be poaching on his domain. There were many stories about this man, and in the *Field* of December 17th, 1892, it is mentioned that he was credited with having bagged three thousand chamois, sold his soul to the devil, and killed thirty rivals, whose weapons he kept as trophies! Such stories were inventions of the enemy, for he seems to have been a general favourite, and to have saved the lives of many who were in peril on the hills. In Asia Minor Mr. Buxton stalked the wild goat or ibex, and mentions the bezoar stone as being found in its stomach. Oriental pharmacists recognize varieties of this concretion, which is produced in other animals besides the wild

goat. The word is corrupted from the Persian *pādzahr* or *pāzahr*=expeller of poison. Whilst in this locality some very fine stags were found, and this led to another visit, which, however, as far as the bag was concerned, proved disappointing. But it introduced the party to an original character in the person of Jani, their cook, who saw no need for washing pots and dishes, for the sufficient Oriental reason "they dirt themselves to-morrow." Useless, or nearly so, in his professional capacity, he nevertheless amused the party.

"In reply to a ravenous sportsman as to what he had got for dinner: 'I know; chickens. One chicken cooks you; one chicken eats men with pilaff; one chicken, soups.' 'But, Jani, we are getting rather tired of chickens.' 'Buy sheep upstairs' (on the mountain). 'And how far may that be?' 'Two o'clock to another small country—half a street.' That is obscure, but we, who understood the workings of his mind, knew what he meant, 'two hours to the next small village—quite a short journey.'"

Mr. Buxton visited Norway for elk, reindeer, and bears, and has much to tell of that pleasant land. He quotes from Bishop Pontoppidan credible "facts" respecting the sea serpent and some marvellous particulars about bears. Warned by that authority to beware of "sportsmen's and anglers' histories, which ought not to be admitted as authentic," we shall say no more. The illustrations, though of unequal merit, are quite a feature of the book; they are numerous and good. The paper, type, and general finish of the volume leave nothing to be desired.

A most handsome volume, copiously illustrated and well printed on good paper, has recently been added to the always increasing library of the chase, under the title of *Records of Sport in Southern India*, by the late General Douglas Hamilton, edited by his brother, Edward Hamilton, M.D. (Porter). General Hamilton's experience in South India appears to have extended from 1839 to 1871, and consequently was chiefly with the muzzle-loader; indeed, it does not appear that he ever used a breech-loading rifle in India. Hence his book is useful rather as a record of what has been done than as a guide to what may be done now. And it is doubtful whether the increased advantages in weapons compensate for the decrease of game which is general over India save where it is specially preserved. In fact, one of the first things about this book to strike a sportsman as remarkable is the great variety and quantity of game found in a limited area. It seemed by no means uncommon that the author should go out in quest of one sort of game and return having killed or seen in addition four or five wholly distinct species. For some of the animals the names used by Madras sportsmen seem singularly inappropriate. Thus they invariably call the gaur (*Gaurus gaurus*) a bison, which is wrong; the author, curiously enough, p. 237, finding fault with Col. Campbell for saying that they call this animal a wild bull, which is right. Moreover, though a fine animal, it does not equal in size or spirit the wild buffalo (*B. arni*), whose horns, instead of being from twenty to thirty-five inches, attain the prodigious length of six and a half feet, and are used by it to charge, and even overthrow, a moderate-sized elephant. Again, the well-known barking deer (*C. aureus* or *C. muntjac*) is misnamed "jungle sheep"; the reason given for so doing sounds somewhat Irish—"the name being derived from the word Jungli-bakri," which unfortunately means wild goat. The wild goat of the Nilgiri hills is styled ibex, a term which is, however, somewhat elastic and indefinite. Chap. iv., in which the reader is carried to Singapore, Java, and Labuan, has interest apart from that belonging to sport. In it several words are used which appear to form part of the colloquial speech of Java, and are not to be found in Yule's 'Glossary.' They would have greatly interested the accomplished author—now, alas! no more—

of that mine of information; and as they may still be of service to his book, we quote the following (p. 78):—"These trees are generally planted in the centre of the Allon-Allon, the Javanese name for the open square before all the houses of the great men, on which they have their tiger fights and parades of troops, &c." Again, p. 84, "There are open plains of low allony-allony (a broad-bladed grass), up to a man's waist," and, p. 89, "the banting (*B. sondaicus*), somewhat like an Indian bison." Banteng is mentioned in Jerdon's 'Mammals of India' as the Burmese wild cow. We have difficulty in excusing the constant slaughter of females of the various breeds by so experienced a sportsman, and it would seem that the gaur was often shot and left to decay in the jungle. There may possibly be reasons for this which are not stated. The killing of elephants also appears to have been indiscriminate; but this has probably, since those days, been regulated by Government. General Hamilton tells his tales in a modest, agreeable way, contrasting in this respect favourably with Col. Nightingale's letter, quoted pp. 210-19; and his tigers, as they averaged about three feet shorter than those mentioned by the latter sportsman, may be more confidently accepted. The general possessed a considerable talent for sketching, more shown in his animals than in landscape, but perhaps best of all in caricature, for good specimens of which see pp. 154-5 and 185, the latter being specially happy, telling its own tale without the appended explanation. He, moreover, is to be commended for his taste in reading. We learn, p. 224, that when after elephants he sat down to lunch at a spot well worn with tracks of deer, bison, and pig:—

"I had my tiffin and was reading the *Athenæum*, when I suddenly heard a snort, and on looking up I beheld on the top of the opposite bank a big bull bison staring at me. I was much astonished, but I carefully laid down the *Athenæum* with one hand, and took up the rifle with the other, the bison standing all this time perfectly still, as if wrapt in amazement."

Whether at the general or at the circulation of the "Journal of English and Foreign Literature," which had penetrated into the recesses of the forest, deponent sayeth not.

We have nothing but good to say of the fourth edition of *The Noble Science*, by F. P. Delmé Radcliffe, edited by William C. A. Blew, M.A. (Nimmo). It is too familiar to hunting men to call for detailed notice, but as it was written in 1839, Mr. Blew has done good work in adding notes of much value which bring it up to date. The steel plate engravings coloured by hand, and the other illustrations, add materially to the attractions of a well-turned-out book. In these levelling days Mr. Radcliffe's implicit faith in blood and breeding would by no means be generally accepted; nevertheless his doctrine, if not pushed to extremes, is sound. His admitted fondness for military similes—"a pride in the comparison between deeds of heroism and fox-hunting"—seems to have been reciprocated by "Mr. Jorrocks," who defined the noble science as "the image of war without its guilt and only five-and-twenty per cent. of its danger."

#### OUR LIBRARY TABLE.

MR. BARNETT SMITH'S *History of the English Parliament, together with an Account of the Parliaments of Scotland and Ireland* (Ward, Lock & Co.), does not tell us anything new in its two large volumes, but is readable and fairly accurate. The historical parts are not well indexed, and if Mr. Barnett Smith wishes to compete with "Hallam" for examination purposes, his index must be made at least as good as that of Hallam. There are cases where acts are attributed to various members of the same surname, with an absence of Christian name which has puzzled the index-maker, and

caused him, as a sensible man, to omit references for the confusion of which he might have been unjustly blamed. In the modern volume the Irish and Scottish parts are more fresh to the general reader than is the earlier volume, but they form neither a full parliamentary history of Ireland and Scotland respectively, nor anything at all of a general history. In the account (somewhat out of place in the work) of the foreign policy of the present reign, Lord Palmerston is said to have made Paris "the centre of intrigues against the French king, thus accelerating the Revolution of 1848." Those who know the history of the insurrections of 1832-4 know that Louis Philippe was never firm enough on his throne to necessitate a policy of intrigue at Paris to bring about a fall which was certain all along. Moreover, such foreign intrigue as there was, was managed by Nicholas of Russia. A statement at p. 547, that in 1884-5 the leaders of the Opposition attended meetings of the Cabinet, is a blunder, and may confuse some future student of our governmental methods.

THE Salvation Army, and also Messrs. Simpkin, Marshall & Co., publish, in two volumes, *The Life of Catherine Booth*, by a member of the family. Mrs. Booth was a great woman in her way, filled with the true "Salvationist" spirit (commoner among the English of the United States than in the old country), which is a Christian spirit, and sees good in all, whatever their sins or their repute. The book scarcely does her justice.

We have received from Mr. Fisher Unwin a volume of the "Pseudonym Library" entitled *Colette*, by Philippe Saint Hilaire. It would be superfluous to notice it otherwise than by saying that it is an excellent translation of 'La Neuvaïne de Colette,' a charming French story, which appeared anonymously some years back. Whether Mr. Saint Hilaire be the original author, or whether he received permission from the author to publish a translation of the book in this form, we do not know; but it seems curious that no intimation is given, either on the title-page or in a preface, that it is a translation.

MM. LECÈNE, OUDIN & Co. publish *Souvenirs, Hommes d'Etat, Hommes d'Eglise*. This volume contains sketches which have to do with six people, of whom the Pope, Signor Crispi, the late Prince Napoleon, and Cardinal Lavigne are the most, and the late King of the Netherlands the least interesting. The portraits of the Pope and of Signor Crispi strike us as excellent; and M. Benoist seems thoroughly at home in Italy.

THE *Antiquary* forms the most recent addition both to the convenient "Dryburgh" edition of Messrs. Black, and to the handsome "Border" edition of the "Waverley Novels" which Mr. Nimmo is issuing. Of the Dryburgh edition the glossary is, as before, a useful feature. Mr. Lang in the rival edition continues to be a careful and judicious annotator, inclining rather to being too curt than too diffuse. This, if a fault, is a fault in the right direction. "Leila" on p. 173 of vol. i. is a misprint (in the Dryburgh edition it is correctly printed); and we think Mr. Lang might have explained the allusion for the benefit of the unlearned. Mr. Hardy has supplied Messrs. Black with some clever, if rather exaggerated designs, which have not been too well engraved. The etchings in Mr. Nimmo's edition are upon the whole disappointing.

THE series of novels, each neatly printed and nicely bound in a single volume, of which Messrs. Macmillan publish so many, has been enriched by Mr. Crawford's *Khaled*—not his best tale.—Mr. Leslie Stephen has reprinted with additions his charming *Hours in a Library* (Smith & Elder). The essays have been rearranged, and some new ones added, those on Sterne, Gray, Coleridge, 'Carlyle's Ethics,' 'The



State Trials, 'Godwin and Shelley,' 'Autobiography,' and 'Country Books.' No essays more pleasant to read, or marked by better sense and fuller of playful humour, have appeared of late years; and we can even forgive Mr. Stephen when he speaks disparagingly of Scott, so admirable are some of his other criticisms.

THAT old-established and useful directory, *The Clergy List*, has been sent to us by Messrs. Kelly.—Mr. Whitaker has forwarded his famous *Almanack*, a mine of information that grows yearly in size and utility. At the same time there is a certain pleasure in proving that even Mr. Whitaker is not infallible, and this we shall proceed to do. Under the "Charity Commissioners" are placed (p. 170) the London Parochial Charities, which have no more connexion with the Charity Commissioners than St. Paul's School or Christ's Hospital. The Trustees of the London Parochial Charities are given as the Dean of St. Paul's and General Lynedoch Gardener (a misprint for Gardiner), while, in fact, there are over twenty Trustees. Mr. Asquith is not named in the list of Privy Counsellors at p. 96. The adjective "great" might advantageously be left out of the title "Great Public Schools," for some of those included are by no means great. One or two are not, properly speaking, public schools. In the obituary the decease of Mrs. Croom Robertson is mentioned under "Croom," but that of Prof. Croom Robertson under "Robertson." The Grosvenor Gallery and the Doré Gallery still find a place in the list of art exhibitions, but the New Gallery is omitted. And, worst of all, Mr. Whitaker has not inserted the new address of the *Athenæum*!—The popular *Dog Owners' Annual* (Dean & Son) contains articles by Mr. Everett Millais, Dr. Gordon Stables, and others.—Messrs. Brown & Co., of Kilmarnock, have sent us the *Annual Burns Chronicle*, edited by Mr. D. M'Naught.

WE have on our table *Holiday Wanderings in Madeira*, by A. E. W. Marsh (Low),—*A Guide to the Canary Islands*, by J. H. T. Ellerbeck (Philip),—*Notes of a Spring Trip to Spain and Portugal*, by T. B. Foreman (Simpkin),—*Outlines of British History*, by H. Boyd-Carpenter and G. E. Green (Hughes),—*The London University Guide for the Year 1892-93* (Clive & Co.),—*The Shortland Writer*, by T. A. Reed (Pitman),—*Euclid*, Books I. and II., with Notes and Exercises, by D. Brent (Percival),—*Hamlet in Pitman's Phonography* (Pitman),—*Primer of Domestic Economy*, by Edith A. Barnett and H. C. O'Neill (Macmillan),—*Treatise on Thermodynamics*, by P. Alexander (Longmans),—*Reform in the Treatment of the Insane*, by D. H. Tukey, M.D. (Churchill),—*Public Health Problems*, by John F. J. Sykes (Scott),—*The Ethic of Usury and Interest*, by W. Blissard (Sonnenschein),—*The Farmer's Tariff Manual*, by D. Strange (Putnam),—*The Supernatural: its Origin, Nature, and Evolution*, by J. H. King, 2 vols. (Williams & Norgate),—*Quest and Vision*, by W. J. Dawson (Hodder & Stoughton),—*Selections from the 'Spectator'*, with an Introduction and Notes by K. Deighton (Macmillan),—*The Book-Lover*, by J. Baldwin (Putnam),—*Cicely's Mistake*, by A. Eubule-Evans (S.P.C.K.),—*The Child's Own Magazine* (S.S.U.),—*Mixed Humanity*, by J. R. Couper (Allen & Co.),—*Graphic Scotch Anecdotes*, compiled by John Ingram (Glasgow, Bryce),—*Ghost-Lore*, by "Owllet" (Digby & Long),—*Mrs. Lupton's Lodgings*, by Laura M. Lane (Partridge),—*The Other Man and Myself*, by O. Osborne (Simpkin),—*The Two Dorothys*, by Mrs. H. Martin (Blackie),—*A Woman's Word*, by Dora M. Jones (Olliphant, Anderson & Ferrier),—*Cleantine*, by A. Pearce (Jarrold),—*A Shortland Birthday Book of Poetical Selections* (Pitman),—*Willow and Wattle*, Poems, by R. Richardson (Edinburgh, Grant),—*Preachers of the Age: Plain Words on Great Themes*, by J. O. Dykes, D.D. (Low),—*How God*

*inspired the Bible*, by J. P. Smyth (Bagster),—*Arabic Chrestomathy in Hebrew Characters with a Glossary*, edited by H. Hirschfeld (Kegan Paul),—*Through Christ to God*, by J. A. Beet, D.D. (Hodder & Stoughton),—*Revelation and the Bible*, by R. F. Horton, M.A. (Fisher Unwin),—and *Geschichte des Pronomen Reflexivum*, by Dr. A. Dyroff (Williams & Norgate).

# LIST OF NEW BOOKS.

## ENGLISH.

### Theology.

- Brown's (R.) *The Hidden Mystery, or the Revelations of the Word*, 8vo. 10/6 cl.
- Buxton's (Rev. H. J. W.) *By Word and Deed*, Part 2, 2/6 cl.
- Ditchfield's (F. H.) *The Church in the Netherlands*, 6/ cl.
- Fairbairn's (A. M.) *Christ in the Centuries, and Other Sermons*, cr. 8vo. 3/6 cl. (Preachers of the Age.)
- Fry's (J. H.) *Tears, Ten Sermons preached for the most part during Lent, 1892*, 12mo. 2/ cl.
- Garbett's (E. L.) *The late Earl of Rosse's Argument to prove the Truth of the Christian Revelation Modernized*, cr. 8vo. 3/6 cl.
- Littig's (Rev. G.) *Sins Worthily Lamented, a Course of Forty-seven Brief Sermons*, cr. 8vo. 4/ cl.
- Phillips's (Rev. F.) *Some Mysteries of the Passion*, 2/ cl.
- Thorne's (H.) *Notable Sayings of the Great Teacher*, 2/ cl.

### Law.

- Chambers's (G. F.) *A Handy Digest of more than 2,750 Cases relating to Public Health and Local Government*, 8vo. 12/6 cl.

### Fine Art.

- Karoly's (K.) *Guide to the Paintings of Florence*, 12mo. 5/ cl.
- Poetry and the Drama.*
- Æschylus's *Prometheus Bound*, translated by the Earl of Carnarvon, cr. 8vo. 6/ cl.
- Houghton's (Lord) *Stray Leaves, 1889-1890*, 12mo. 5/ cl.
- Pinero's (A.) *Plays: Dandy Dick, a Farce in Three Acts*, 16mo. 2/6 cl.
- Robertson (T. W.), *Life and Writings of*, by T. E. Pemberton, 8vo. 14/ cl.
- Trigg's (O. L.) *Browning and Whitman, a Study in Democracy*, 12mo. 2/6 cl.

### Music.

- Elterlein's (E. von) *Beethoven's Symphonies in their Ideal Significance Explained*, translated by Weber, 3/6 cl.
- Gates's (W. F.) *Musical Mosaics*, sm. 4to. 6/ cl.

### Political Economy.

- Bain's (F. W.) *The Corner in Gold, its History and Theory*, cr. 8vo. 2/6 cl.

### History and Biography.

- Allston (Washington), *Life and Letters of*, by J. B. Flagg, roy. 4to. 25/ cl.
- Brown's (J. C.) *People of Finland in Archæic Times*, 5/ cl.
- Fox (George) and his Friends, *Glimpses of*, by Jane Budge, cr. 8vo. 2/6 cl.
- Grey (Sir G.), *Life and Times of*, by W. L. Rees, cheaper edition, 8vo. 12/ cl.
- Invasion of India by Alexander the Great, being *Translations with Introduction* by J. W. McCrindle, 18/ net.
- Saint-Amand's (I. de) *The Duchess of Berry and the Court of Charles X.*, cr. 8vo. 5/ cl.
- Sherbrooke (Robert Lowe, Viscount), by J. F. Hogan, 10/6 cl.
- Tolstoy (Count Leo), *Recollections of*, by C. A. Behrs, translated by C. E. Turner, cr. 8vo. 10/6 cl.
- Torrens's (W. McC.) *Twenty Years of Parliamentary Life*, 15/ cl.
- Geography and Travel.*
- Boyton (P.), *Story of Voyages on all the Great Rivers of the World in a Rubber Dress*, cr. 8vo. 2/ bds.
- Billot's (F.) *Diary of an Idle Woman in Constantinople*, 14/ cl.
- Land (The) of Ararat, or *Up the Roof of the World*, by a Special Correspondent, 8vo. 6/ cl.
- Marsden's (K.) *On Sledge and Horseback to Outcast Siberian Lepers*, large-paper edition, roy. 8vo. 21/ net.

### Philology.

- Horace's *Satires*, I., with Translation by E. R. Wharton, 2/ cl.
- Michaelis's (H.) *New Dictionary of the Portuguese and English Languages*, 2 vols. 8vo. 30/ cl.
- Roby (H. J.) and Wilkins's *Elementary Latin Grammar*, 2/6 cl.

### Science.

- Atkins's (T. De C.) *The Kelt or Gael, his Ethnography*, 5/ cl.
- Bidgood's (J.) *Course of Practical Elementary Biology*, 3/6 cl.
- Forbes's (W. H. R.) *Dissertation on Osteo-Arthritis*, 5/ cl.
- Frankland's (P. F.) *Our Secret Friends and Foes*, 12mo. 2/6 cl. (The Romance of Science.)
- Sloane's (T. O'Connor) *Standard Electrical Dictionary*, 12/6 cl.
- Sowerby's *English Botany*, Vol. 13, *Supplementary Supplement to 3rd Edition*, Vols. 1-4, compiled by N. E. Brown, roy. 8vo. 17/ cl.
- Willoughby's (E. F.) *The Health Officer's Pocket-Book*, 7/6 cl.

### General Literature.

- Allison's (R.) *The Anecdotalist of Glasgow*, cr. 8vo. 5/ cl.
- Allen's (G.) *Blood Royal, a Novel*, cr. 8vo. 3/6 cl.
- Barrett's (F.) *John Ford, his Faults and Follies*, 12mo. 2/ cl.
- Farjeon's (B. L.) *The Mystery of M. Felix*, 12mo. 2/ bds.
- Gant's (F. J.) *From Our Dead Selves to Higher Things*, 3/6 cl.
- Garvey's (J.) *Rosamond's Story, a Novel*, 2 vols. cr. 8vo. 21/ cl.
- Hérissée's (E.) *Art of Pastry-Making*, cr. 8vo. 2/6 cl.
- Hungerford's (Mrs.) *Nor Wife nor Maid, a Novel*, 3/6 cl.
- Jackson's (J.) *The Theory and Practice of Handwriting, a Practical Manual*, 8vo. 3/6 cl.
- Leslie's (E.) *Lady Marjorie, a Story of Methodist Work*, 2/ cl.
- Longman's *Readings in Modern Prose for Use in High Schools*, by J. Adam, cr. 8vo. 2/ swd.
- Pitman's *Shortland Instructor*, cr. 8vo. 3/6 cl.
- Rose's (A. M.) *Armand De Lisle, a Novel*, 3/6 cl.
- Ross's (J. D.) *Burnsiana, a Collection of Literary Odds relating to Burns*, Vol. 2, small 4to. 2/6 swd.
- St. Aubyn's (A.) *The Master of St. Benedict's*, 2 vols. 21/ cl.
- Vickers's (Rev. J.) *Ideals of Life taken from Literature*, &c., cr. 8vo. 5/ cl.
- Walford's (L. B.) *The Mischief of Monica*, cr. 8vo. 2/6 cl.

Whitby's (B.) *In the Suntime of her Youth*, 3 vols. 31/6 cl.

Williams's (J.) *The British and French Calculator*, cr. 4to. 2/

Winter's (J. S.) *Only Human, a Novel*, cr. 8vo. 2/6 cl.

Young's (B. R.) *Stories from Indian Wigwags and Northern Camp Fires*, cr. 8vo. 5/6 cl.

## FOREIGN.

### Theology.

- Calvini Opera, edd. G. Baum, E. Cunitz, E. Reuss, Vols. 46-48, 36m.
- Kraus's (A.): *Lehrbuch der praktischen Theologie*, Vol. 2 9m.
- Luther's Werke: *Kritische Gesamtausg.*, Vol. 5, 17m.
- Texte u. Untersuchungen, hrsg. von O. v. Gebhardt u. A. Harnack, Vol. 9, Part 2, 2m.
- Theologische Abhandlungen: Carl v. Weizsäcker zu seinem 70 Geburtstag gewidmet, 8m.

### Fine Art.

- Morelli (G.): *Kunstkritische Studien üb. italienische Malerei: die Galerie zu Berlin*, 10m.
- Robert (A.): *Die Nekyla d. Polygnot*, 8m.

### History and Biography.

- Grotefend (H.): *Zeitrechnung d. deutschen Mittelalters u. der Neuzeit*, Vol. 2, Part 1, 10m.
- Lavisse et Rambaud: *L'Histoire générale du IVe. Siècle à nos Jours*, Part 5, 1fr.
- Pingaud (L.): *Le Comte d'Antraigues*, 7fr. 50.

### Folk-lore.

- Sander (F.): *La Mythologie du Nord*, 5fr.

### Philology.

- Beiträge zur historischen Syntax der griechischen Sprache, hrsg. v. M. Schanz, Vol. 4, Part 1, 4m.
- Wentzel (A.): *Die Göttinger Schollen zu Nikanders Alexipharmaka*, 12m.

### General Literature.

- Rod (E.): *La Vie privée de Michel Teissier*, 3fr. 50.
- Tinseau (L. de): *Maitre Gratien*, 3fr. 50.

## THE HARDSHIPS OF PUBLISHING.

January 8, 1893.

1. MR. INNES has now attempted to verify his quotations. The result is that whereas he gave us, in his first letter, impressions, he now gives us inferences. Very well. I can only reply that *widespread* is not *universal*, and that when one reads that a certain fact is *studiously concealed* it is not usual with plain people to understand the words "by every one concerned." Then he quotes my own words, which contain my whole case and quite simply refute his inferences. I say "practically and as a general rule" such and such things are the case. If words have any meaning at all, these words recognize and distinguish the existence of exceptions. Otherwise I should have said "universally and always" such and such is the case.

I will put the proposition in any words that Mr. Innes pleases, provided the sense is maintained. Thus, "Very few risks are taken," "Publishers as a rule take very few risks," or in any other way.

In speaking of risks of course I intended that risk meant outlay. I am, however, quite willing to extend the proposition and to say that very few publishers produce a book unless they see their way to recouping the outlay with some margin of profit, though it may be small. This proposition is one outcome of our experience. Mr. Innes may, if he pleases, produce himself as an exception. No one will contradict him if he does. But the general proposition will remain.

2. What is said about the figures in the 'Cost of Production' can only be met by the plain statement, repeated over and over again, that they were furnished and approved by three highly respectable firms, not sweaters at all, but in the first line of their business.

3. In every business transaction the word "profit" means excess of proceeds over cost. Out of the profits the business establishment is maintained in all its branches—principals, clerks and servants, rent and taxes.

4. Whether working expenses should be considered in the agreement is a matter for consideration and argument. But it is not quite so simple as Mr. Innes considers. First, let us ask the elementary question which lies at the bottom of everything, "Why is a publisher paid at all?" Of course, if he buys a book or buys an author's services, the question does not arise. The answer is, "For his services." If he administers a property he is paid for his services. For nothing more. Such part of his services as he cannot execute unaided he does by means of paid labour. This is elementary,

but it is necessary to state things elementary from time to time, just as it is found, by the experience of the Church of England, useful to have the Ten Commandments always displayed. The solicitor, for instance, pays a high rent, and engages clerks, many or few, but one does not find the solicitor charging his working expenses. Nor does any man of business charge so much for the goods and so much extra for his rent.

But there is another and a very important consideration, which our friends appear to have considered unnecessary to mention. This is the author's "working expenses." These are sometimes considerable. There is the rent of his study or his chambers (I write this from chambers where I pay rent and clerk); his postage, messages, telegrams; the service-clerk's work, copying work, extract work; the type-writing; the books which he must buy; sometimes the places he must visit.

For instance, some years ago I wrote a novel, the scene of which had to be laid in the north of England. I made four journeys to the place for the purpose of getting the necessary knowledge of the scenes; I bought a great number of books; I had the MS. type-written; I had extracts made for me from certain books—in short, I spent upon the novel at least 150*l.* before it left my hands. But I did not make any attempt to charge my working expenses.

Again, I wrote a book for a certain firm on certain terms. The firm bought the book and "took the risk," if there was any. I made two journeys into Yorkshire and one to a certain cathedral town and back in quest of facts, documents, and information. I was lent an unpublished MS. with permission to copy it—the copying cost 5*l.* I had my own MS. type-written. In a word, I spent upon the book a fourth of what I received before the book left my hands. But I did not send in a bill for working expenses. I need not, perhaps, have incurred any expenses. But then the book would have turned out much poorer in value.

Let us by all means consider the question, and any other questions, fairly, openly, and without charging each other with this and with that. Above all things let us avoid impressions and inferences, and give plain words their plain meaning.

One word more. Just a month ago, in an address which I read before the Society, the following passage occurred:—

"This being so, we were not surprised to find that frauds were being carried on very extensively. Not universally. We have always most carefully made that necessary reservation. We have been constantly accused—I shall be accused to-morrow most probably—of charging all publishers as a body with dishonesty. I say again that five or six years ago, when we had acquired some knowledge of what was going on, we found—with the reservation always carefully insisted upon—a widespread practice of fraudulent accounts."

Very well. The morrow came; with it the expected charge—Mr. Innes's name at the bottom of it. It is not always only the unexpected that happens.

WALTER BESANT.

#### NOTES FROM DUBLIN.

THE great feast of last July has not passed away without leaving permanent effects. The leading specialists of the University have made personal acquaintance with their spiritual colleagues throughout the world, and much literary correspondence has ensued. It does not, however, appear that, apart from Prof. Tyrrell's visit next term to Johns Hopkins University, any of the Dublin men will be seen in America this year. Sir Robert Ball, whom we may still call a Dublin man, is too busy with his new duties at Cambridge; Prof. Dowden has declined; Prof. Mahaffy is meditating a long visit to Egypt next winter, to study the history of the Ptolemies on the spot. Meanwhile the second part of his 'Memoir on the

Petrie Papyri' is passing through the press, and may be expected to appear during the spring. The Provost is, as usual, correcting and improving new editions of his theological books, and the professors of divinity are busy with the new apocryphal texts called those of St. Peter. Mr. Bury's 'History of Rome under the Empire,' and his edition of Freeman's 'Federal Government,' containing the author's MS. corrections and sundry new chapters, are both in the press.

Meanwhile the Governing Board has given no answer to the petition of the Irish ladies to be admitted to lectures and examinations, and to be permitted to take degrees in the University. Their opponents urge that as the examining body called the Royal University is now open to them, their main grievance, that women in Ireland were refused all degrees, is abolished. They also urge the usual strong arguments against the admission of women with young men to medical lectures, and insist that, apart from the sentimental objections, teaching is sensibly damaged by the presence of such a mixed class. Though the hearers may have got over all false shame, the teacher has his feelings, and will not violate them. Moreover, it is far easier to listen in silence to things objectionable than to say them out as a solo before a class. The supporters of the ladies contend that the Royal University only examines, and does not teach; that in any case its degrees have an inferior value; and that the objections just mentioned to joint teaching—or co-education, as the Americans call it—have been practically answered by the admission of women to the other medical schools in Dublin. In these schools even the teachers, who at first objected, are now perfectly reconciled to the change. The real obstacle in the way is the advanced age of our Governing Body. Eight men, who are all over seventy years of age, are very slow to take any new departure, and possibly the University may suffer loss while they are making up their minds. But in this case there are confessedly great difficulties in the way.

We have a new Professor of Astronomy—Mr. Rambaut, who was Sir Robert Ball's able and trusty assistant for some years back; and we expect soon to have Mr. Bury in the chair of Modern History, as the present professor is about to retire. The difficulties caused by the increased medical course, and its combination with lectures in arts, seem to have been at last overcome by the Board and Council. This latter body has acquired the services of Drs. Mahaffy and Bernard at the recent quadrennial election.

#### THE HARDSHIPS OF AUTHORS.

New Travellers' Club, Jan. 3, 1893.

PERHAPS you will permit me to say that, not satisfied with having, without so much as first asking my consent, altered the title of my story, which begins this week in *Black and White*, from 'The Old Country Development Trust' to 'The Great Peril,' the editor of that paper, again without communicating with me on the subject, has advertised me as "author of 'The Last Great Naval War,'" a work of fiction with which I had nothing whatever to do, and which, to the best of my recollection, was published pseudonymously. The editor writes to me that he is very sorry for this error, which he will correct; but as I should be sorry to have it anywhere supposed that I was responsible for the inaccurate announcement, I trust that you will allow this explanation to obtain the wide publicity which will be given it in your columns.

WM. LAIRD CLOWES.

#### "HOW IT STRIKES A CONTEMPORARY."

YOU may be amused at the following description of Byron, given by a lady who had good opportunities of judging, at least of his

personal appearance. This lady's niece by marriage is an old friend of mine, who gives a delightful account of her efforts to gain all the information possible as to the many remarkable people her aunt was brought into contact with. The old lady was daughter to one of George III.'s chaplains, who had apartments at St. James's Palace, where the Milbankes were then living.

The Miss —s were very intimate with Miss Milbanke, and frequently saw her after she was engaged to Lord Byron. Naturally my friend questioned her aunt about Byron, but all the information she succeeded in gaining amounted to this: "He was a little man, my dear. He was lame. I scarcely looked at him, my dear, for papa did not wish us to know him. He was a little man, my dear. He was lame." This was how Byron struck at least one contemporary!

E. H. HICKEY.

#### THE BOOK SALES OF 1892.

THE man who estimates the value of his books by what they sell at, and whose idea of worth is inseparably connected with money, has a soul of leather as material in every respect as that of the licentiate spoken of by Le Sage. In the language of the learned, he is a theoretical bibliopole, who lacks the legitimate excuse of the trader in that he speculates with mere phantom coins, perversely making that a satisfactory substitute for merit and esteem; or to put it thus, the ring of such metal echoes only the thud of the auctioneer's hammer, though it perhaps sounds as delightful music in the ears of one who would, for very little, send a whole row of life's companions to the block. The amateur bibliopole carries his peculiar ideas of substantive value too far to excite the sympathy of the lover of books, and not far enough to render his trifling experience of any real service to himself or others. And so we pass him by as some one unworthy of notice—as a man who has a friend and will not study his desires nor enter into his aspirations, but admires only his clothes, and at the last the probate of his will and testament.

Whole reams of paper might be (have, indeed, been) covered on this unworthy aspect of the bookman's fancy, and the conclusion arrived at is, or would be, that the genuine and ardent lover of books, collector or what you will, is incapable of torturing his better self by mentally "knocking down" his Virgil or his Horace to some unappreciative dullard, who could not, for his life's sake, construe a single phrase. All this is true, though it is only partly true, for the bookman must buy before he can read. Those of us to whom twenty shillings or pounds are a matter of some moment must perforce lay out our money to advantage, and we all, to some extent, at least, think of money and what it will buy, and how wretched we should be if a five-pound note experienced the vicissitudes of the paper rouble.

There is in very truth much filthy lucre in the composition of the disciples of the great Pixérécourt, disguise it though they may, for if they do not sell they must buy; and the booksellers say that some of them, thanks to the practical bibliographers, of whom there are one or two in the country, are very hard at a bargain. With something, then, of the feeling that must have been experienced by George Ann Bellamy, who a century ago or more wrote an 'Apology for her Life,' I prelude the narration of what has been bought and sold, and perhaps read, during the year that has gone with remarks that may, perhaps, be considered desultory, always remembering, to avoid offence, that bookmen are of many species and of various degrees of obliquity. The excuse that evades no principle has none.

It seemed at one time as though the last year might have witnessed the dispersion of at least



part of the famous Althorp Library, now in prison at Manchester; but fate decreed otherwise, to the great disgust of many estimable collectors, who, indeed, seem to think that they have been robbed in this matter. Perhaps it is as well that the books which Dibdin sighed over should rest permanently in peace. The "John Rylands Library," though remote, is secure, for the most enthusiastic bookworm can hardly charm a Caxton out of that, charm he never so wisely. The year's sales look as dead without it, and the first book of note to catch the eye — Buck's 'Antiquities and Venerable Remains,' 5 vols. folio, 1721-74 — a venerable fraud in comparison with what might have been. It realized 5*l.* 15*s.* on January 7th, at Messrs. Puttick & Simpson's, who also sold the same day a fourth folio Shakspeare (title and portrait mounted) for 13*l.* 10*s.* A few days later Messrs. Sotheby disposed of Anselme's 'Histoire généalogique,' 9 vols. folio, 1726-33, for 12*l.* 15*s.*, an extremely close price; Dallaway's 'Rape of Chichester,' 2 vols., 1815, 'Rape of Arundel,' 1832, and Cartwright's 'Rape of Bramber,' 1830, all in one lot, for 35*l.* (half-calf, uncut); and a large-paper copy of Walton's 'Angler' — Major's edition of 1823 — for 5*l.* 17*s.* 6*d.* On the 21st of January, Lycett's 'Views in Australia,' &c., with 50 coloured plates, 1824, realized 12*l.*; 21 parts of the Paleogeographical Society's publications, 1874-83, 11*l.* 10*s.*; and a copy of Turner's 'Picturesque Views in England and Wales,' in 2 vols. atlas folio, 1832, 30*l.* This work was on the largest paper, and had the plates in two states. In February the library of the late Dr. Joly, of Dublin, came to the inevitable hammer at Sotheby's. Dr. Joly was, perhaps, the most extensive collector of "Hogarth literature" in the three kingdoms, and one lot, consisting of 158 drawings and 6,097 prints, realized the handsome sum of 500*l.* No two prints in exactly the same state were included in this collection. Boydell's complete edition of 1790, including the suppressed plates, sold for 10*l.* odd; but none of the other lots brought very much. Hogarth seems to be losing caste just at present — perhaps because the spirit of the age is against realism in rags and the flaunting of vice in open day.

Early in March a copy of Boccaccio's 'Decameron,' in 5 vols. 8vo., 1757, the plates by Gravelot and Eisen, brought 16*l.*; Bishop Burnet's 'History of his Own Time,' 5 vols. folio, 1814, illustrated with 460 portraits, views, &c., 26*l.*; William Combe's 'English Dance of Death,' 2 vols., 1816, and 'Dance of Life,' 1817, in one lot, 12*l.* 15*s.* (half extra); Detaille's 'L'Armée française,' 2 vols. folio, 1885-89, coloured plates, 16*l.* 16*s.*; a very fine copy of the 'Pickwick Papers,' 1837, with many extra plates by Pailthorpe and others, extended to 4 vols., 17*l.* 10*s.*; David Garrick's 'Private Correspondence,' extensively illustrated with mezzotint and other portraits, 2 vols., 1831-32, 24*l.* 5*s.*; Sir John Hayward's 'Sanctuarie of a Troubled Soul,' 2 vols. in 1, containing portrait by Cecil, 1632-36, 8vo., 14*l.* 10*s.*; La Fontaine's 'Contes et Nouvelles en Vers,' 2 vols., 1762, the "Fermiers Généraux" edition, 17*l.* (morocco extra, two plates découvertes); the same author's 'Fables choisies,' 4 vols. folio, 1755-59, with Oudry's plates, 23*l.*; Lipscomb's 'History and Antiquities of the County of Buckingham,' 4 vols. 4to., 1847, 14*l.* 10*s.* (morocco extra); Manning and Bray's 'Surrey,' 3 vols. folio, 1804-14, 22*l.* 10*s.*; and there were other desirable books, including Westmacott's 'English Spy,' first edition, 2 vols. 8vo., 1825-26, 14*l.* (half gilt, rebaked). All these volumes came from the splendid library of the late Mr. Joshua H. Hutchinson, which, although only comprising some 800 lots, realized more than 2,300*l.*

In this same month of March Messrs. Christie, Manson & Woods disposed of a miscellaneous collection, among which may be noted 15 vols. of the "Badminton Library," all on large paper,

5*l.*; a set of Catalogues of the exhibitions at the British Institution, 1813-52, 12*l.* 10*s.*; Dibdin's 'Bibliographical Decameron,' 3 vols., 1817, 8vo., 14*l.*; the "Abbotsford Edition" of Sir Walter Scott's works, in half extra, 12 vols., 1842, 13*l.* 10*s.*; and Johnson and Steevens's edition of Shakspeare's Plays, 10 vols. in 20, 1803-5, 17*l.* 10*s.* This last-named book was of great interest to the Shakspearean collector, as it is the only copy of Shakspeare's plays ever printed on vellum. The same book once appeared in the auction-room before — viz., at Mr. Thomas Astle's sale in 1816. On the 30th of March a complete set of the 'Archæologia Cambrænsis,' from the commencement in 1846 to 1890, with two supplements, in all 47 vols. 8vo., realized 18*l.* (half-calf); Daniell's 'Picturesque Voyage round Great Britain,' 8 vols. in 4, imperial 4to., 1814-25, 9*l.* 15*s.*; Gould's 'Birds of Great Britain,' 5 vols. folio, 1873, 50*l.*; Hasted's 'Kent,' 4 vols., 1778-99, folio, 20*l.* (half gilt); and Pelletier's 'Nobiliaire, ou Armorial général de la Lorraine et du Barrois,' 1758, folio, 10*l.* The 'Armorial' was never completed, and only the first volume is met with. The particular copy had all the coats of arms contemporaneously coloured by hand.

On April 4th, 5th, and 6th the fine library of the late Mr. John Wingfield Larking excited considerable competition at Sotheby's. The books were of all kinds, for Mr. Larking appears to have been a general lover. 'The World Encompassed by Sir Francis Drake,' carefully collected out of the Notes of Master Francis Fletcher, second edition on large paper, 1635, sold for 11*l.* 10*s.*; and 'Sir Francis Drake Revived,' also on large paper and quite uncut, 1626, for 31*l.* The first-named book had one sheet "made up" from a small-paper copy, and was somewhat wormed. One of the best books of the year appeared at this sale — Audubon's 'Birds of America,' in 4 vols., double elephant folio, with 435 coloured plates of birds the size of life, 1827-38. This magnificent specimen of natural history literature realized 345*l.*; while the next lot, Audubon and Bachman's 'Viviparous Quadrupeds' in 3 vols. folio, 1845-8, with 150 coloured plates, sold for 107*l.* Later on, at the same sale, a set of Curtis's 'Botanical Magazine,' with its continuation by Sims, and the indices, 80 vols. in all, 1793-1845, brought 69*l.* (half-morocco extra); Gallezio's 'Pomona Italiana,' 6 vols. folio, 1817-39, with 162 coloured plates of fruit, 13*l.* 15*s.*; Gould's 'Birds of the Himalayas,' 1832, 22*l.* 10*s.*; 'Birds of Europe,' 5 vols., 1837, 81*l.*; 'Icones Avium,' 2 parts, 1837-8, 17*l.*; 'Birds of Australia,' 8 vols., 1848-69, 205*l.*; 'Birds of Asia,' 35 parts, 1850-83, 71*l.*; 'The Trochilidae,' 5 vols., 1880-87, 40*l.*; 'Mammals of Australia,' 3 vols., 1863, 29*l.*; 'Birds of Great Britain,' 5 vols., 1873, 66*l.*; and 'Birds of New Guinea,' 25 parts, 1875-88, 41*l.* The ornithological works of the French *savant* Le Vaillant also sold well, his 'Histoire naturelle des Oiseaux de Paradis,' on largest paper, 3 vols., 1806-7, bringing 27*l.* The whole of Mr. Larking's library, comprising some 946 lots, realized 3,925*l.* 13*s.* J. H. SLATER.

### Literary Cross-poll.

THE Hon. Mrs. Swinton is preparing a memoir of the late Lady de Ros, which Mr. Murray is to publish. It will contain reminiscences of the Duke of Wellington and the deceased lady's other friends, and report says they will be found of much interest.

MR. ANDREW LANG has a volume of Homeric essays in the press, which Messrs. Longman will publish. Mr. Lang's standpoint is strictly conservative, some people would call it old-fashioned. He is a strong opponent of Kirchhoff's views regarding the

composition of the *Odyssey*, and disapproves of any attempt to "dislocate" it.

SIR HENRY DRUMMOND WOLFF is going to publish through Mr. Murray 'Some Notes of the Past,' the greater part of which have already been privately printed, and have been in circulation among the writer's friends. They contain an account of his visits to the German army in 1870-1, and a sketch of the Prince Imperial. Mr. Murray further promises to bring out the last literary effort of the late Earl of Carnarvon, his version of 'The Prometheus Bound.' It may be remembered that Lord Carnarvon printed a translation of the 'Agamemnon' about fifteen years back.

MR. E. F. KNIGHT, the author of 'The Cruise of the Alerte,' has been travelling in Kashmir, Baltistan, Ladak, Gilgit, and the adjacent countries, and has naturally written a volume, which Messrs. Longman are to bring out. It contains a description of a visit to the Lamaserie of Western Tibet, and an explanation of British policy in Kashmir and in the countries beyond Gilgit, and of the steps taken to safeguard that portion of the north-west frontier of India. Mr. Knight took part as a volunteer in Col. Durand's recent expedition against the Hunza-Nagar tribes, and was favourably mentioned in despatches. His book, which relates his experiences of soldiering as well as of travel, will be called 'Where Three Empires Meet.'

A VOLUME of verses by Mr. W. H. Mallock is now in the press, and will shortly be published by Messrs. Hutchinson & Co. A limited large-paper edition will be issued.

MR. A. H. SAVAGE LANDOR has been travelling all over the island of Yesso (the northern portion of the Japanese empire), and has penetrated to many places unvisited before by a European. He has also made a trip to the Kurile Islands. Mr. Murray will publish his account of his experiences under the title of 'Alone with the Hairy Ainu; or, 3,800 Miles on a Pack-Saddle in Yezo.'

MR. W. C. MACPHERSON, a son of Mr. W. Macpherson, who at one time edited the *Quarterly Review*, has written a monograph on the House of Lords, under the title of 'The Baronage and the Senate,' in which he deals with the history of the Upper House, and also with the various proposals that have been made for mending or ending it. Mr. Murray is the publisher.

MESSRS. LONGMAN announce several theological works — one on 'The Epistle to the Romans,' by the late Canon Liddon; a volume on 'The Decalogue,' by Miss Wordsworth, the Principal of Lady Margaret's Hall; 'Lenten Lectures,' by Dr. Morgan Dix, of New York; and a treatise on our Lord's Passion, by Mr. Benson, of Christ Church.

THE forthcoming number of the "Index Library" will contain the first portion of a new work, 'Dorsetshire Wills at Blandford, from 1568 to 1792.' Considerable progress will this year be made in the publication of Mr. Smith's new 'Calendar to the P.C.C. Wills at Somerset House,' a member of the Council of the British Record Society having agreed to bear the expense of several extra sheets.

MR. MURRAY announces a new volume of translations from Dr. Döllinger. They are essays dealing with historical and literary subjects.

MESSRS. LONGMAN promise a new tale by the author of 'Miss Molly'—'Keith Derramore'; and Messrs. F. V. White & Co. one by Dora Russell styled 'The Last Signal.'

MR. SHAW LEFEVRE, M.P., has prepared a new work on landownership and tenancy in England and Wales, which will be shortly issued by Messrs. Cassell.

The first number of the *Westminster Gazette* is to appear on the day Parliament opens, January 31st, and of the *Westminster Budget* in the week following. Temporary offices have been secured in the *Daily Telegraph's* "stand-by" building in Tudor Street, and exactly opposite to them permanent premises are being erected.

MR. MURRAY promises shortly, in the "University Extension Series," Prof. Minto's treatise on logic, Mr. Mallet's account of the French Revolution, and Mr. Grant's 'Greece in the Age of Pericles,' also the second part of Prof. Knight's 'Philosophy of the Beautiful.'

THE death of Mr. George West, author of 'Methodism in Marshland,' occurred at Swinfleet, near Goole, Yorkshire, on the 6th inst. from congestion of the lungs. Mr. West, whose signature of W. de Swinflete used to be well known to the readers of *Notes and Queries*, was a Yorkshire antiquary of considerable repute.

THERE is to be an exhibition next May in the *École des Beaux-Arts* of portraits of authors and journalists of the century. It is being organized by the Association of Parisian Journalists.

PROF. ALEXANDRENKO, of Warsaw, has just published the first volume of the despatches sent to his Government by Prince Kantemir, the Russian ambassador at the Court of St. James's from 1732 to 1738. They contain much curious information on English politics.

WE are sorry to hear of the death of Mr. Hawley Smart, a capital novelist in his way, and one who understood what he was writing about. 'Breezie Langton,' 'A Race for a Wife,' 'Broken Bonds,' &c., were all popular books, and showed the author's acquaintance with society as well as the turf.

THE REV. DR. Tafel, who died on Monday last at the age of sixty-one years, was born at Ulm, and emigrated with his family to America when he was seventeen years old. He became Librarian of the Naval College at Annapolis, and afterwards Professor of Philology at the Washington University at St. Louis. Entering the ministry of the New Jerusalem Church, he was sent in 1868 to Sweden to superintend the photo-lithographing of a selection of Swedenborg's MSS., chiefly unpublished, which appeared in 1870 in ten folio volumes. Whilst in Sweden he collated many documents respecting Swedenborg, which, with those already known, were published in three volumes, under the title of 'Documents concerning the Life and Character of Swedenborg.' In 1870 he became minister of a Swedenborgian chapel in London, and continued so until his decease. He was for many years Theological Tutor of the New Church College,

and subsequently Principal of the New Church Educational Institute, and wrote several theological works.

GENERAL THOMAS, the well-known French writer on military matters, is dead.

THE Parliamentary Papers this week include Statistical Abstract, Colonies, 1877-1891 (9d.); Zululand, Report for 1891 (1d.); Friendly Societies (Part C.), Trade Unions (2d.); Poor and Public Health, Scotland, Report for 1891 (1s. 3d.).

## SCIENCE

### ORNITHOLOGICAL LITERATURE.

*The Etiology and Pathology of Grouse Disease, Fowl Enteritis, and some other Diseases affecting Birds.* By E. Klein, M.D., F.R.S. With Fifty-three Illustrations. (Macmillan & Co.)—After patiently collecting data for upwards of five years, Dr. Klein finds himself in a position to give a coherent account of the etiology and pathology of grouse disease, his success in this matter being, as he freely acknowledges, due in a great measure to the assistance he received at the beginning from the late Mr. Walsh, editor of the *Field*, and through him from many gentlemen in England and Scotland. The author agrees with Dr. R. Farquharson, who was the first to state (*Lancet*, September, 1874) that grouse disease was of the nature of a contagious fever; and, inasmuch as it mainly affects the lungs, it may be styled an infectious pneumonia. In this he is also in accord with Dr. Andrew Wilson, who gave (*Edinburgh Medical Journal*) the earliest accurate description of the pathology of the disease. He demolishes the theory of the late Dr. Spencer Cobbold that the cause was a nematoid worm belonging to the group of strongyles; for he shows that parasites of this description are frequently present in perfectly healthy birds, while they are often absent from grouse which have undoubtedly succumbed to the disease. That this is endemic is shown by the appearance of isolated cases in autumn and winter, but it is usually in spring that it assumes the proportions of an epidemic, the conducive causes being a bad season, insufficient food, and over-stocking. An undue increase in the number of individuals necessarily augments the chances of diffusion of the contagion; but it must be remembered that grouse disease existed long before there was any "preservation" in the ordinary sense of the word; witness the great outbreak in the Reay district in 1815. Ptarmigan also are subject to a similar disease, which sometimes becomes epidemic with them; and in their case neither over-stocking nor undue increase can be alleged, for the species has been steadily becoming more restricted in numbers and in distribution for the last half century at least. Dr. Klein's remarks upon the way in which disease is spread and the means of resisting this are excellent, and should be read by every one interested in our finest indigenous game-bird. It would appear that although the outbreaks generally become conspicuous in spring, yet it is in the autumn that the virus is the most contagious, as shown by experiments with caged birds. The second part of the work, devoted to fowl-cholera, enteritis, &c., is necessarily of a technical nature, and the last word has by no means been said about the peculiar disorder in the bones of young pheasants known as "cramps." The illustrations show the development of the bacilli of grouse-disease in various birds and in gelatinous preparations.

*Birds: the Elements of Ornithology.* By St. George Mivart, F.R.S. With 174 Illustrations. (Porter.)—We are told in the preface that this work is intended "to supply in a small compass a general view of

the Class of Birds, together with such a knowledge of their structure, activities, geological and geographical relations and classification, as may fit the student to enter upon a serious study of Ornithology." Nearly half the volume consists of an introduction, in which the names and figures of a number of birds of different kinds are given, in order that the student may "acquire a certain preliminary grasp of his subject"; and, on the principle of advancing "from the better known to the less known or the unknown," the author begins with the common fowl. He is correct in surmising that the domesticated breeds had their origin in one or more species of the jungle fowl, which have their home in India and the Eastern Archipelago, and were introduced into Europe "in very ancient times"; but a still better idea of their antiquity would have been conveyed if it had been stated that by the fifth century B.C. some of these breeds had already reached Lycia and Xanthus, in Asia Minor. From the gallinaceous birds we are led to the sand-grouse, and, as might be expected, mention is made of the great invasion of Western Europe by *Syrhaptes paradoxus* in 1863; but not a word is said of the far more important visitation in 1888, when this eastern species actually bred in Great Britain, as it also did in 1889, when the downy chick was exhibited by Prof. Newton at Newcastle. Pigeons are followed by ducks; rails are succeeded by grebes, divers, and auks, the last being associated with the penguins of the southern hemisphere; then comes one family of the order Steganopodes—the Pelecanidae; then gulls and petrels, and then two more Steganopodes—the frigate bird and the long-tailed tropic (or bo'sun) bird. Shortly we find some of the Herodionidae (herons, storks, &c.), but have to get past the bustards and tinamous before we reach the spoonbill; the ibis and the curlew are placed in proximity because each has a long curved bill; the passerine dipper (*Cinclus*), because it frequents water, comes between the kingfisher and a woodpecker, and so on. In chap. vi., treating of the classification of birds, we are told that these modes of grouping were deliberately adopted because they were considered acceptable to the beginner, but that, having made acquaintance with the anatomy of birds (in chaps. ii.-iv.), "the time has come to put away the notions wherewith we began, in favour of more advanced views." It seems to us that this plan would not improbably reduce the beginner's mind to the condition of Paul Dombey's after his interview with Miss Cornelia Blimber; yet teachers reputed wise in their generation have held different opinions, for in our youthful days exercise books with words wrongly spelled and "quantities" falsified were placed before us in order that we might learn the truth by correcting them. But would it not have been better to start an introduction in accordance with some recognized principles of classification, rather than wait till p. 256 before telling the student that many of the birds placed in such close proximity in the introduction have no real affinities? The serious systematic arrangement we do not criticize, for Dr. Mivart has avowedly followed a leader whose system is not now under our consideration; but we may say that in speaking of the humming-birds as *passeriform* he is hardly in accord with most of the recent authorities. The chapters on anatomy are useful compilations; but in making use—with due acknowledgment—of Dr. E. Coues's cut (p. 163) it should have been stated that when an American speaks of a "robin" he means a thrush. The chapter on the geographical relations of birds is correct in the main, being based upon Dr. Sclater's well-known scheme, and there is no need to call attention to certain errors of detail. The 140 illustrations drawn by Mr. Keulemans expressly for the work are of varying degrees of merit, many of



them being decidedly good; and in the author's hope that this volume may supply a want we cordially join.

ANTHROPOLOGICAL NOTES.

A WORK by M. André Lefèvre, professor at the School of Anthropology of Paris, entitled *Les Races et les Langues*, has been issued by M. Félix Alcan as a volume of his "Bibliothèque Scientifique Internationale," a well-got-up 8vo. series, bound in the English fashion, at 6 fr. the volume, of which 76 volumes have appeared. M. Lefèvre divides his work into three parts, dealing respectively with linguistic evolution, with the geographical distribution of languages and races, and with the Indo-European organism. The leading feature of his argument is an endeavour to associate language with the organism which has produced it, the beings who have fashioned it for their use. The embryogeny of language is traced in the cries of animals, the expression of an emotion becoming the voice of an appeal. The first instinctive step towards the rich expansion of grammatical forms is the prolonging and redoubling of the sound, to force attention to it. From this beginning, by onomatopoeia, analogy, and metaphor, may be deduced, through a variety of processes, the materials of human language, which the peoples of each ethnic group have varied and developed in exact correspondence with their respective faculties and needs. In the application of this line of argument to the variations between the numerous highly specialized languages that form the Indo-European group, M. Lefèvre is particularly happy and ingenious. In summing up his conclusions he claims to have found language everywhere in exact correspondence with the intellectual and moral needs of the speakers, and that its evolution has been parallel with and adequate to the evolution of humanity—has been the author and instrument of our progress, the creator of conscience and knowledge, and has harmonized nature with history, physiological anthropology with moral anthropology.

The *Journal of the Anthropological Institute* for November contains three important papers in prehistoric archaeology and two in ethnography. To the first class belong the learned and precise description, by Dr. Garson, of the human remains found in Howe Hill barrow, Duggleby, Yorkshire, with the account of the explorations by Mr. J. R. Mortimer; the valuable remarks by Mr. J. Theodore Bent on his finds at the Great Zimbabwe ruins, with a view to elucidating the origin of the race that built them; and the suggestive paper, by Mr. J. Allen Brown, on the continuity of the palæolithic and neolithic periods. To the second class belong the great collection of facts as to the natives of Borneo, observed by the late Mr. Brooke Low, and edited by Mr. Ling Roth; and the ample statements of certain customs common among the tribes of East Central Africa, in the region of Lake Nyassa, furnished by Mr. James Macdonald. The account of new books, which has of late years formed a useful feature of the *Journal*, is in this number more than usually interesting.

No. 4 of Tome III. of *L'Anthropologie* contains an account, by M. Louis Siret, of his recent researches in Spain among interments of the later neolithic period; an article, by M. Émile Cartailhac, on the discoveries of Prof. Flinders Petrie in Egypt, forming part i. of a series of articles on the stone age in Africa; and a description, by M. Marcellin Boule, of an excursion in the quaternary of the north of France. The two former articles are illustrated by 112 figures. Among the announcements of current events is a statement that Dr. Verneau has been appointed Professor of Anthropology in an institution for popular instruction founded by the municipal council of Paris.

THE HARDSHIPS OF AUTHORS.

65, Harley Street, W.

LAST spring I published in London a book entitled 'Materia Medica, Pharmacy, Pharmacology, and Therapeutics.' No American copyright was secured.

In November last I was astonished to see in the *American Journal of Medical Sciences* the following advertisement. The words I have italicized do not occur in my book as I wrote it:—

"The following is the very latest: From 'Materia Medica, Pharmacy, Pharmacology, and Therapeutics,' by W. Hale White, M.D., F.R.C.P., Physician to and Lecturer on Materia Medica and Therapeutics at Guy's Hospital, London; Examiner in Materia Medica to the Conjoint Board of England; author of a Text-Book of General Therapeutics. Edited by Reynold W. Wilcox, M.A., M.D., LL.D., Professor of Clinical Medicine at the New York Post-Graduate Medical School and Hospital; assistant visiting physician to Bellevue Hospital; Fellow of the American and of the New York Academy of Medicine, &c.: 'Lithium salts closely resemble in their action the corresponding potassium salts, but as very little lithium is very soluble, they are more powerful solvents of uric acid. They are also more efficacious as diuretics and render the urine very alkaline. Large doses are general depressants like potassium salts. Salts of lithium are much used internally in acute and chronic gout, to promote the elimination of urate of sodium. They are also given as solvents to patients suffering from uric acid, gravel and calculus. Those suffering from gravel often derive great benefit. Lithium salts should always be freely diluted. The *Londonderry Lithia Spring Water* is especially useful from its richness in lithium, which it contains in the form of the bi-carbonate.' Note.—No other Lithia Water is even mentioned by these celebrated authors."

This was the first intimation I had that an American edition had been published, for neither the American editor nor the American publishers (Messrs. Blakiston, Son & Co.) had written to tell me what they were doing, nor had they sent me a copy of the American edition. My publishers, at my request, sent to America for one. I then found that the quotation in the advertisement is, except for some unimportant differences, accurately taken from the American edition, the words I have italicized having been quietly added by the American editor. Furthermore he has, in other parts of the book (quite apart from the adaptation of it to the United States Pharmacopoeia), added statements which I never made in the English edition, but nowhere has he in any way indicated that they are his and not mine; and as the book is described on the title-page and in advertisements of it as "by W. Hale White, M.D., F.R.C.P., edited by Reynold W. Wilcox, M.A., M.D., LL.D.," I am made responsible for important sentences which I never wrote and about which I have never been consulted, and in the case of the *Londonderry water* I am made to appear to puff a water of which I never heard.

My experience may serve to warn English writers of the unauthorized alteration their books are liable to in America if no copyright has been secured. W. HALE WHITE, M.D.

SOCIETIES.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—Jan. 4.—Mr. W. de Gray Birch in the chair.—Some Roman coins of Hadrian and Antoninus Pius, found near Newbrough, Northumberland, on the line of the military way, south of the Roman wall, were exhibited by Mr. Loftus Brock. They afford some evidence that the roads of approach and the wall itself are of the same date.—Mr. Oliver described some curious old MSS.—Dr. Fairbank exhibited an admirable rubbing of the fine brass of Lord Camoys and his wife in Trotton Church, Sussex, and Mr. Oliver gave a description of various other "Garter" brasses.—The Rev. J. Cave-Browne read a paper on the church of St. Martin, Detling, Kent, where two interesting sepulchral slabs were found some few years since, and carefully preserved by him. The staple for receiving the point of a lance, formerly deposited in the chancel by a member of the Detling family, has been uncovered in the roof, and also the iron crook to receive its foot. Drawings of the well-known lectern were exhibited. I

is, however, most likely a music stand of foreign workmanship.—Mr. Park Harrison exhibited a copy of one page of the MS. of the life of St. Cuthbert by the Venerable Bede, now in Corpus Christi College, Cambridge. It represents King Aegfrith and St. Cuthbert standing beside a church, and it is surrounded with a border of foliage of remarkable character; the date is about 950, but the foliage is similar to work of the thirteenth century.—Part of an elaborate paper was then read on the 'Old Traders' Signs in Little Britain,' by Mr. H. Syer Cuming. In this street were assembled a great many of the early booksellers and publishers. The signs were most numerous and peculiar, and they date from an early period in the sixteenth century until well into the eighteenth, when the locality was abandoned by the booksellers. Additional interest was given to the list of the signs by notices of many of the most curious of the books issued from the shops named. The lateness of the hour caused the remainder of the paper, on the signs in Duck Lane, adjoining, to be deferred.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 10.—Mr. H. Hayter, President, in the chair.—The paper read was 'On Gas-Power for Electric Lighting,' by Mr. J. E. Dowson.—It was announced that the Council had transferred Messrs. M. Deacon, J. W. Herring, and W. Merivale, and the Hon. C. A. Parsons, to the class of Members, and had admitted thirteen gentlemen as students.—The monthly ballot resulted in the election of two Members, thirty-four Associate Members, and Mr. F. J. Macaulay as an Associate.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—Jan. 10.—*Anniversary Meeting*.—Mr. P. le Page Renouf, President, in the chair.—A paper was read by Mr. Renouf, in continuation of his former papers on the Egyptian 'Book of the Dead.'—The Secretary's report for the year 1892 was read.—The following officers and Council for the current year were elected: *President*, P. le Page Renouf; *Vice-Presidents*, the Archbishop of Canterbury, the Archbishop of York, Lord Amherst of Hackney, Right Hon. W. E. Gladstone, Lord Halsbury, Sir A. H. Layard, F. D. Mocatta, W. Morrison, Sir C. T. Newton, Sir C. Nicholson, Canon Rawlinson, Sir H. C. Rawlinson, and Very Rev. R. P. Smith; *Council*, Rev. C. J. Ball, Canon Beechey, Rev. E. B. Birks, A. Cates, T. Christy, Rev. A. J. Delattre, C. Harrison, G. Hill, Rev. A. Löwy, Rev. J. Marshall, C. G. Montefiore, A. Peckover, J. Pollard, F. G. H. Price, Prof. W. Schmidt, and E. T. Whyte; *Honorary Treasurer*, Mr. B. T. Bosanquet; *Secretary*, Mr. W. H. Rylands; *Hon. Secretary for Foreign Correspondence*, Rev. R. Gwynne.

ARISTOTELIAN.—Jan. 9.—Mr. S. H. Hodgson, President, in the chair.—Prof. A. G. Greenhill was elected a Member.—Mr. Boutwood read a paper 'On the Psychology of the Sub-conscious.' After surveying the general position of the question of the existence of unconscious or sub-conscious psychical states as left by Sir William Hamilton, Herbert Spencer, Prof. Sully, and Prof. James, he declared himself on the affirmative side, and proceeded to examine the bearing of the question on general psychological doctrines. The recognition of a "sub-conscious" sphere in psychology would, he contended, render necessary a more or less complete revision of our conception of the psychical agent. In modern philosophy the soul—whether it be a unitary immaterial substance or a collective name for an indefinite number of psychical units—is intimately connected with theories of knowledge and perception, and is spoken of as if consciousness were its essential property and unique manifestation. The writer proposed a return to the mediæval doctrine that the soul is the substantial form of the body, the root of all vital activity, and not of the phenomena of consciousness alone. He further urged that this change in the conception was not only necessary to reconcile such facts of common experience as the lapse of voluntary and deliberate actions into habitual and automatic ones, but also was of the first importance in ethics.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'The Spanish Armada,' Mr. E. L. S. Horsburg.
- Bibliographical, 7½.—'Method in Bibliography: a Survey of Tendencies, with Suggestions,' Mr. F. Madan.
- Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
- Victoria Institute, 8.—'Why the Ocean is Salt,' Prof. Hull.
- British Architects, 8.—'Presentation of Prizes; Addresses to Students.'
- Geographical, 8½.—'Journeys in Sarawak, Borneo,' Mr. C. Hose.
- Tues. Royal Institution, 8.—'The Brain,' Prof. V. Horsley.
- Statistical, 7½.—'The Reorganisation of our Labour Department,' Mr. D. F. Schloss.
- Society of Arts, 8.—'Mexico Past and Present,' Mr. R. Howell.
- Civil Engineers, 8.—'Discussion on Mr. Dowson's Paper on "Gas Power and Electric Lighting".'
- Zoological, 8½.—'Proposed Classification of the Hesperidiæ, with a Revision of the Genera,' Mr. E. Y. Walton. 'Descriptions of New Species of Dipterous Insects of the Family'

- Synopsis in the Collection of the British Museum, with Notes on the Species described by the late F. Walker, Mr. E. & Austin; 1.—Two New Species of Copepoda from Zanibar, Mr. G. C. Bourne.
- WED. Entomological, 7.—Annual Meeting; Address by the President.
- Meteorological, 7.—Annual Meeting; Address on 'The High Altitudes of Colorado and their Climates,' by the President.
- Microscopical, 8.—Annual Meeting; Address by the President.
- Society of Arts, 8.—The Mining Industries of South Africa, Mr. B. H. Brough.
- British Arcæological Association, 8.—'Miscerers of Chester Cathedral,' Mr. J. C. Hughes; 'Old Traders' Signs in Duck Lane,' Mr. H. Syer Cuning.
- THURS. Royal Institution, 3.—'Tennyson,' Rev. Canon Ainger.
- Royal, 4.
- Society of Arts, 4.—'The Currency Problem,' Mr. J. R. Robertson.
- London Institution, 4.—'Electric Lighting,' Prof. S. Thompson.
- Royal Academy, 8.—'Painting,' Mr. J. R. Hodgson.
- Linnean, 8.—'The Plants of Malani,' collected by Mr. A. Whyte, and described by Messrs. Britten, Baker, and Rendle; 'Mr. W. Carruthers; Report on the District traversed by the Anglo-French Sierra Leone Boundary,' Mr. G. F. Elliot.
- Chemical, 8.—'Determination of the Thermal Expansion of Liquids,' Prof. T. K. Thorpe; 'Thermal Expansion and Specific Volumes of certain Paraffins and Paraffin Derivatives,' Prof. Thorpe and Mr. L. M. Jones; 'Hydrocarbons formed by Decomposition of the Citrene Dithydrochlorides,' Messrs. W. A. Thden and Sidney Williamson; 'Camphor-sulphonic Derivatives,' Messrs. F. S. Kipping and W. J. Pope; 'Note on the Decaphanes formed from Terpenes and Camphor,' Mr. H. E. Armstrong.
- Antiquaries, 8.—'An Engraved Mirror Case,' Dr. E. Lawford; 'Discovery of Roman Remains near Kendal,' Mr. H. S. Cowper; 'On a Burial-place of the Slavonians in North Statham Church, Hants,' Dean of Winchester.
- FRI. Geographical, 8.—Educational Lecture, Mr. H. J. Mackinder.
- Society of Arts, 8.—'The Development and Transmission of Power from Central Stations, Lecture II,' Prof. W. C. Unwin. (Howard Lecture.)
- Royal Institution, 8.—'Liquid Atmospheric Air,' Prof. Dewar.
- SAT. Royal Institution, 8.—'Expression and Design in Music,' Prof. C. H. H. Parry.

### Science Gossip.

THE REV. R. OWEN has undertaken to write the life of his grandfather, the late Sir Richard Owen. The work, which Mr. Murray is to publish, will be based on Sir Richard's correspondence, and also on his wife's diary.

MESSRS. LONGMAN'S list of forthcoming books includes the following: 'Papers and Notes on the Glacial Geology of Great Britain and Ireland,' by Prof. Carvill Lewis, of Philadelphia, with an introduction by Dr. Crosskey, —the first part of the third volume of the new edition of Quain's 'Anatomy,' 'Spinal Cord and Brain,' by Prof. Schafer, —'Telephone Lines and their Properties,' by Prof. W. J. Hopkins, of Philadelphia, —'Essays on Rural Hygiene,' by Dr. Vivian Poore, —a 'Manual of Health and Temperance,' by Mr. T. Brodribb, of Victoria, Australia, edited by the Rev. W. Ruthven Pym, Vicar of Sharrow, Sheffield, —and 'The Making of the Body: a Reading Book for Children on Anatomy and Physiology,' by Mrs. S. A. Barnett.

MR. MURRAY is going to bring out 'The Physiology of the Senses,' by Prof. McKendrick and Dr. Snodgrass, of Glasgow; and two volumes of his 'University Extension Series': 'Chapters in Modern Botany,' by Prof. Geddes, of Dundee, and 'The Earth's History: an Introduction to Modern Geology,' by Dr. Roberts.

THE third and fourth volumes, completing Mr. H. C. Burdett's 'Hospitals and Asylums of the World,' will be published by Messrs. J. & A. Churchill about the end of this month. Vol. iii. is devoted to the history and administration of hospitals in all countries throughout the world; while vol. iv. relates to hospital construction, and contains exhaustive bibliography and portfolio of plans. These plans comprise those of the principal British, colonial, American, and foreign hospitals, convalescent institutions, nurses' homes, and medical school buildings, accurately drawn to the same scale. It also contains plans of every hospital in London in the Jubilee year of Her Majesty's reign.

DR. B. VETTER, who died in Dresden on January 2nd, was Professor of Zoology and Biology at the Dresden Polytechnikum. He was a native of Stein-am-Rhein, in the Swiss Canton of Schaffhausen, and was a popular scientific lecturer in his native land. Last November and December he delivered a series of lectures in Germany and Switzerland on the relation of modern physical science to the "monistische Weltanschauung." For several years Dr. Vetter edited the well known scientific periodical *Kosmos*. His sudden death at the age of forty-four will be regretted by his

many friends in all European countries. He was the translator of several of the later writings of Herbert Spencer into German.

THE medals and funds to be given at the anniversary meeting of the Geological Society on February 17th have been awarded as follows: the Wollaston Medal to Prof. N. S. Maskelyne, F.R.S.; the Murchison Medal to the Rev. O. Fisher; the Lyell Medal to Mr. E. T. Newton; and the Bigsby Medal to Prof. W. J. Sollas, F.R.S.; the balance of the proceeds of the Wollaston Fund to Mr. J. G. Goodchild; that of the Murchison Fund to Mr. G. J. Williams; and that of the Lyell Fund to Miss C. A. Raisin and Mr. A. Leeds.

PROF. KEELER examined the spectrum of Holmes's comet on November 16th, and found it to be continuous and fairly bright. The appearance was such as to suggest the idea that the comet shines entirely by reflected sunlight.

MR. LYNN has in the press a small work on 'Remarkable Comets,' which will be published about the beginning of next month.

FOR the great Yerkes telescope at Chicago it has been decided to purchase the discs of glass originally intended for the University of Southern California. They are nearly 42 inches in diameter, and will allow of a clear aperture of 40 inches. The glass is said by Mr. Alvan Clark to be exceptionally good. He will shortly undertake the grinding of the objective, and has contracted to finish it within eighteen months.

### FINE ARTS

#### THE NEW GALLERY.

#### THE WORKS OF MR. E. BURNE JONES.

(First Notice.)

SELDOM, indeed, can it be said that the entire work of a single artist, not far past the prime of life, will stand the severe test of a collective exhibition, especially if, like Mr. Burne Jones, he employs more than one material and more than one method of painting and draughtsmanship. In addition to sixty-seven paintings in oil and water colours in the two larger rooms of this gallery, the South Room contains nearly a hundred frames, enclosing a much larger number of studies, marked by technical qualities of the most varied kinds. Besides crayons and chalks there are pencil drawings—pencil is seldom used in such works—and Mr. Burne Jones has also used various pigments, such as gold, applied with brushes on darkened and tinted papers. It is not to be forgotten that in the majority of the pictures and some of the studies the figures are life size, and several of them are larger than life, while almost all of them are finished with a degree of completeness that, unfortunately for British art, only Sir F. Leighton, Mr. Alma Tadema, Mr. Poynter, and one or two more contemporary artists can be said to rival. Nor should it be forgotten that the painter to whom we owe so much did not begin seriously to practise art till he was five-and-twenty years of age.

In the sentiment which informs his work Mr. Burne Jones stands nearly alone among British artists of modern times. This, not less than the vigour and thoroughness of his style and the brilliancy and wealth of his Giorgionesque colouring, excited the enthusiasm of French painters when 'King Cophetua and the Beggar Maid' (No. 62) made its appearance at the Universal Exhibition of 1889. It was the first work of importance which had reached Paris from the painter's studio. The French acknowledged its merit by the gift of a high-class medal, and quite lately have conferred on Mr. Burne Jones a much rarer distinction by electing him to the Académie des Beaux-Arts.

The custom of seeking decorative effects in hanging has precluded the managers of the

New Gallery from adopting the strict chronological order, which should have been followed, or, at least, was desirable. Still, generally speaking, the earlier examples have earlier numbers in the Catalogue, so that it is not very difficult for visitors to study the development as well as the changing phases of the painter's art, and thus increase their interest in the whole. It would have been convenient if a chronological list had accompanied the Catalogue. Few very early examples are hung in the galleries, but we shall examine the more important pictures in the order of their production. Accordingly, we take first *Clara von Bork* (8) and *Sidonia von Bork* (11), brilliant romances in colour and design illustrating Meinhold's famous legend of 'Sidonia the Sorceress,' and representing the good and evil damsels who were celebrated for their beauty in the Pomeranian Court of the third quarter of the sixteenth century. The beautiful *Sidonia* was born, Meinhold says, in 1540, and died by the headman's sword, "as a notorious and accursed witch," at Stettin, July 18th, 1620, and her body was burnt. Rossetti's influence, which was even more distinctly marked in the earlier works of his friend, is perceptible in No. 8, a most lovely work for colour, as will be seen on looking at the topaz-green, shot with amber lights, of the dark-haired maiden's gown, and its opposition to the deep black of her bodice and the black cat at her feet, while the red which is required by the chromatic scheme is supplied by other parts of the picture. This scheme, and the handling of the whole, are not unlike the favourite coloration of De Hooche, but they are much more brilliant. That these results are produced in water colours is one of the most striking features of the exhibition, and a subject of much technical interest to artists, many of whom cannot understand how qualities hitherto ascribed to oil and denied to the sister medium have been attained, and, in some cases, surpassed.

There is still something of Rossetti in No. 2, *Merlin and Nimue*, the first, we think, of Mr. Burne Jones's paintings from the Arthurian cycle of legends. It is a work of 1861, remarkable for its luminosity, and charming us by its fresh vein of sentiment. It is characteristic of the painter that the poetry of the drawing is most clearly manifest in the background, a weird landscape closed by gloomy purple hills, of which the ridges are sharply defined against the pallid gold of the sunset behind them, while evening shadows creep towards us over the vale and magic lake at its foot. The warlock and the fair damsel, who are placed near the shore in the foreground, are standing somewhat apart from each other, and are grouped in a manner which is unusually deficient in vivacity, and even in suitability to the subject. The defects in the execution of this picture—such as the want of solidity in the figure of Nimue, especially in her face, on which the light is reflected from the white pages of the book, and in a less degree in her superbly painted dress—seem to be in some degree attributable to the habit of designing stained glass, in which the painter had, before 1861, been very largely engaged, and, as our columns often showed, with signal success. *Hope* (4), which is due to 1862, might be mistaken for a Rossetti, but closer examination makes manifest its striking originality. It indicates the artist's growing power to employ water colours in the fullest tones and superb tints. Here, as in 'Merlin and Nimue,' we discover new charms of depth and intensity in the tints and tones of the pictures, and at the same time a certain incapacity for dealing with the rather thin and pallid carnations, especially when the chromatic schemes comprise, as they often do, the painter's favourite green, bronze-black, amber-coloured, or rosy-red dresses of his figures. At the same time it is obvious that, even thus early in his career, his feeling for those greys in which colourists delight, and his technical accom-



plishments in drawing and modelling, were becoming powerful enough to ensure those results we find in later works of his, such as *Cupid and Psyche* (43), a work of 1867.

Mr. Coltart's lovely picture of *The Annunciation* (5) is a study in rose, pure red, and crimson, which contrast with the warm ivory white of the Virgin's robe. Her face is most intensely expressive of devout submission and wonder. She kneels at one side of her bed, while the angel (whose vast plumes spread behind him in the manner which Dürer and several Germans of his time adopted) seems to rustle and tremble as he delivers his message. Here, for the first time, the mystical side of the painter's genius manifests itself, and, characteristically enough, it is most impressively shown in the colour scheme of the work. The light attending the angel is perfectly appropriate to the theme of the design. We should like to see this picture placed by the side of Rossetti's 'Annunciation,' which is now in the National Gallery, so that it would be easy to compare the angels. The elder master's, though passionate enough, is still and masculine, while that before us is marked by exquisite, almost feminine sentiment and there is even a touch too much of a sort of passionate *minauderie* the painter never showed before nor since. Rossetti's colour scheme deals with most delicate varieties of white and cool pearly morning light, while that of Burne Jones is suffused with a roseate glow, heightening the sumptuous reds of the Virgin's couch and the angel's robes. Rossetti's design is the simpler and more direct, and the face and attitude of his Virgin are so fine and pure that he never surpassed them. On other grounds, which will suggest themselves to students, these 'Annunciations' are comparable, and not, on the whole, to the disadvantage of Mr. Burne Jones. Since it was painted he has gained in solidity, energy, virility, and style, as becomes manifest in every succeeding picture in the exhibition.

While writing "The Private Collections of England," No. II. (*Athenæum*, No. 2394), we criticized *The Merciful Knight* (9), 1863, at such length that it is now only necessary to call attention to the intensity of that spiritual mysticism which pervades every part of it, to its profoundly romantic spirit and thorough originality, and to that superb coloration which enhances the poetry of the picture. Highly as we thought of it in 1873, we now value it still more. *Green Summer* (7), 1864, is a very precious exercise in varieties of green, displayed in the foliage and verdure of the pleasure and the green dresses of a group of ladies who sit near a lake in which is reflected the beauty of the peaceful scene. The combination of these greens with the blue-black of one of the gowns and the Titianesque faces is indeed delightful.

*Astrologia* (20), 1865, the public has not, we think, seen before. It belongs to that peculiar sort of allegory in which the best of the Venetians took delight, and has also some traits of Florentine seriousness, and, in these respects, marks the point of the artist's departure from the passionate Gothic inspiration of the pictures we have named above; its style is larger, its inspiration more sober, but not less profound, its treatment is simpler, and its design more majestic. *Astrologia* is represented by a beautiful woman, dressed in a robe of deep rose-crimson. Her rich brown hair rests in large masses upon her shoulders. With both hands she holds up one of those huge crystal balls which in the mystical art of the Renaissance are held to represent the universe, and her eyes are searching its depths, crowded with reflections of men and things. This is a piece of art of the rarest kind. The background, a space of sober blue as obscure and yet as transparent as the firmament it stands for, serves to set off the figure and the branches of dark-green bay

that are touched with lights of gold such as Holbein often introduced. It is a superb piece, noteworthy for fascinating colour and dignified poetry, and the only allegory we have found tolerable of late. We make a long step in the Gallery to get to the next picture, the famous *Chant d'Amour* (40), in which a lady, superbly clad and "beautiful exceedingly," plays on a regal, or *organ portatif*, while Love, half concealed behind the instrument, works the bellows, and a knight wearing black armour, marvellously painted, reclines on the sward. The rich and deep-toned verdure adds a charm to the scheme of rose, golden hues, and blue of which it is the complement and completion. Here is coloration that is worthy of Giorgione, with whose technical types and poetic dreaminess in design the whole picture may well bear to be compared. It is dated in the Catalogue 1865, which is in reality the date of the first version of the design, a superb work in water colour, of which the picture before us is the improved replica in oil and on canvas, begun in 1868 and finished in 1877. Thus long, according to the painter's wont, do his principal pieces remain on his easels. No. 43, *Cupid and Psyche*, painted in 1867, comes next in chronological order, and is one of the most exquisite examples of colour and pure tones in this gallery.

*The Wine of Circe* (36), which we first saw at the Society of Painters in Water Colours in 1869, marked a new departure in the artist's choice of a classic subject. No part of the picture fails in dramatic and pathetic expressiveness, from the wan shimmer on the horizon, where the golden and rosy light is fading, and the sea that seems to plunge in a restless way, to the room where the beautiful witch stoops to her task of poisoning the wine with thick magic sirups. The charm of her beauty is that of a daughter of the gods, slender, elegant, and divinely tall, but pitiless, because she seems insensible of love. Her face and figure are among the finest of Mr. Burne Jones's creations. With what care he worked out his ideas of the subject is shown by the throne of darkened silver, from which she has descended to her task. A further touch of magic is added to the design by the flaming tripod of the same metal standing near the throne. Twining about its legs, living serpents try in vain to rise. The highest note of colour in the picture is the splendid dark amber-rose of Circe's robe. Its intense hue and brilliance are contrasted with the deep blackness of the panthers, who crouch and snarl near her feet. Every element of the design adds to its force, and as a whole the picture is enough to stamp Mr. Burne Jones as an artist of the first rank.

*Phyllis and Demophoon* (17) is a picture with an unfortunate history we need not repeat. Painted in 1870, it seems to us hardly up to Mr. Burne Jones's mark, despite the intensity of the expression and attitude of Phyllis, the beautiful modelling of her figure, and the flesh colour, with pallid bronze sub-tints such as Titian often used. The drawing of Demophoon's lower limbs is not first rate, and his feet are hardly in true proportion. We fancy this is the first picture in which the artist essayed to draw and paint a nudity except on a small scale, and his comparative failure in that respect serves to show what searching studies are required for such an effort. Nevertheless, the draughtsmanship of the right arm of Phyllis is quite beautiful.

#### NEW PRINTS.

ONE of the finest mezzotints ever produced in any school is that, by S. W. Reynolds and S. Cousins, of Lawrence's beautiful portrait of the Countess of Blessington, wearing an evening dress of the period of the Regency and very *décolletée*, which was exhibited at the Royal Academy in 1822. The print was published in 1837, and has always been supposed to be

mainly the work of Cousins. So fine is it that whoever essayed another version of the picture did so at his peril; and consequently, although we admire his courage in thus attempting to rival Cousins, we do not wonder that Mr. H. Cormack has not quite succeeded in an otherwise agreeable plate of which we have received an "artist's proof" from Messrs. Frost & Reed, of Bristol. The chiaroscuro of the new mezzotint is excellent, the attitude of the figure animated; the drawing of the arms, bust, shoulders, and face is as good as in the original. But the irresistible *espièglerie* and amorous charm of the lady's lips and eyes are not so well rendered as in the great plate. Apart from this Mr. Cormack's print ought to be acceptable, even for Byron's sake, who wrote of the picture despondingly:—

Were I now as I was, I had sung  
What Lawrence has painted so well;  
But the strain would expire on my tongue,  
And the theme is too soft for my shell.

Again we have to compare one print with another, this time a mezzotint with a line engraving, which, though a very modest affair, is a fine specimen of the skill of Lumb Stocks, and was published by Messrs. Seeley. The common subject of the prints is Sir John Millais's charming diploma picture, 'A Souvenir of Velazquez,' Royal Academy, 1868. The Art Union of London has employed Mr. G. McCulloch to make, as a special issue, a print of this capital work, and sent us a "lettered proof" of the plate. Though rather soft and deficient in the brilliancy and crispness of the print in line, which suit the spirited touch and sparkling coloration of the painter, this new version is most pleasing as a whole, and the beautiful English face of the portrait is extremely charming. The same society has issued an etching by Mr. R. Macbeth from his picture of King's Lynn pier, called 'Too Late for the Ferry.' The figures are drawn with extreme care and spirit, daintily, deftly, and with a most exquisite needle, and the background of old buildings could hardly be better, but the process scarcely admitted a hope of translating with simple black and white that warm luminousness of the evening sky which is one of the best elements of the picture. Indeed, unless the etching is framed close to its margin in a very dark mount, it will never be even suggested, much less reproduced by the etching, good as it is. The figures in the foreground have not enough force, breadth, and solidity to do justice to the tone scheme of this picture.

Messrs. Marion & Co. publish "Downey's Art Studies," a collection, intended to be continued periodically, of photographic prints representing, in various characters and attitudes, graceful damsels gracefully draped. The titles, 'St. Cecilia,' 'Aspatia,' 'Meditation,' 'Resignation,' and the like, suggest what they are. They are smooth, pretty, and neat to a fault, and they seem to indicate that their originals are photographs from nature, the negatives of which have been worked upon or photographically treated to reduce them to monochromes. They are intended to show that a very near approach to art may be made "when photography is used by a master." This pet ambition of the photographer who does not understand the difference between his craft and art properly so called is not to be obtained by touching up negatives of photographs from models. But there is no reason to regret the publication of these things if, as we are told may be done, equally good transcripts from works of art can be sold for one shilling and sixpence each when printed in a manner similar to engravings and equally permanent.

Without publication lines or other means of learning whence they came, we have received five mounted photographic reproductions of drawings, including a capital transcript of Rossetti's 'Death of Beatrice' which is at Liverpool; a full-face portrait of Rossetti, drawn in an unfortunately dramatic mood in 1850 by Mr.

Holman Hunt; Mr. Watts's portrait of Herr Joachim; Mr. Burne Jones's 'Merlin and Vivien'; and an intensely disagreeable 'Study in a District Blind School,' by Mr. John Hayters (or, the signature being bad, "Hughes"), showing a number of loutish pauper boys, nearly all of whom seem to be half-witted, dull, or idiotic. The version of Mr. Hunt's sketch adds a good deal of superfluous blackness; otherwise it is an excellent reproduction.

The London Stereoscopic Company, Regent Street, have published an extremely interesting photograph of the east aisle of the south transept of Westminster Abbey just after the funeral of Tennyson, and while the grave and pavement near were crowded with mortuary wreaths of flowers. It is an appropriate and desirable memorial.

The Arundel Society's chromo-lithograph by Herr W. Greve, of Berlin, of a drawing by Signor Gnoli after Domenico Ghirlandaio's fresco of 'The Death of St. Fina,' which is in her chapel at San Gimignano, represents with more than usual fresco-like character that capital piece of religious *genre*, in which St. Gregory as Pope, surrounded by cherubim, appears in a vision to the sick girl-saint, and announces her translation to heaven. Of course the copy looks as like a new fresco as a chromo-lithograph from Berlin of this sort can contrive to be. The faces and naïve attitudes are most curious and animated, and there is a quaint formality about them one does not often find in a design of Domenico's. It is interesting to observe, on a bench in the background, a large brass dish decorated in *repoussé* and with swags in a bold concentric design of leaves in high relief. In fact, it is almost identical with one of those handsome dishes of brass which have come down to us as the work of the artisans of Nuremberg. It is of a rather later type of its class, that is, considerably later than similar examples of which the central ornaments, external to the space for the enamelled shield of the owner's arms, are whirling gadroons, and the whole work is distinctly Gothic, whereas Ghirlandaio's dish (it was no doubt part of his household furniture) is as distinctly of that period of the Renaissance of which he was a chief prophet in art. The date of the picture is c. 1487.

### Fine-Art Society.

"GARDENS GRAVE AND GAY" is the title of a collection of water-colour drawings by Mr. G. S. Elgood, which will be opened to the public on Monday next by the Fine-Art Society in New Bond Street. The private view is appointed for to-day (Saturday).

MR. G. D. LESLIE, R.A., writes thus to a friend anent the "Constables" which just now figure conspicuously at Burlington House:—

"I was at the R.A. on Saturday, and thought you would like to know my opinion as to the two 'Constables,' Nos. 10 and 134, in the galleries there. I have no hesitation in saying that they are not genuine, and quite unworthy of the places they occupy; indeed, I might use a stronger term with regard to them both. That in Gallery I. is mere palette-scrappings, and the other a bungling imitation. Very early in life I was taught to appreciate the beauty and style of a Constable, and my father pointed out to me over and over again, when I was copying one of this master's pictures, the great characteristic of his occasionally rough execution, namely, that every bright dab of light or dark, though it might, at first sight, seem rough, invariably has *intention*, as well as exquisite emphasis and gradation, sharply contrasting at one part and melting in another. When he has once attained appreciation of this masterly characteristic it is impossible for the student to take for genuine such senseless and clumsy workmanship as that of these examples. That Constable should ever have treated the architectural details of his much-loved Salisbury Cathedral in the slovenly manner which is manifest in the picture in Gallery III. is simply impossible. Any one doubting this has only to go to the National Gallery and compare the work of Constable which is to be seen there with that in

Gallery III. No one knows better than yourself how numerous and impudent are the forgeries of 'Constables.' It is most significant that it is invariably his rougher style and deft touchings with the palette knife which are imitated by the scoundrels who follow the audacious trade in question. Picture buyers are always ready to be imposed upon by those rude scabbles of the coarser sort, perhaps the coarser the better, which are so rife nowadays. If you can put spokes in the wheels of the forgers' chariots I shall be most delighted, and, in respect to Constable, always ready to help you to the utmost."

Need we say that we warmly assent to our accomplished correspondent's opinion? Forged Constables are more common than sham Coxes, easier to produce as "colourable imitations," and yet quite as impudent as those which have issued from the manufactories of pseudo-Turners, of which the name is Legion.

MR. MURRAY is going to bring out a monograph by Mr. Tavorer Perry on 'The Chronology of Medieval Architecture.' The author will furnish a list of well-authenticated dates of the construction and alteration of numerous buildings of note both in Europe and Asia. Mr. Murray also promises a translation of Signor Morelli's notes on the pictures in the Munich and Dresden galleries.

THE MESSRS. VOKINS invite visitors to inspect a collection of selected English mezzotint engravings, mostly of the last century.

MR. E. H. BEARNE exhibits, at Mr. McLean's in the Haymarket, a collection of water-colour drawings of "Lakes, Mountains, and old Towns in France, Holland, Italy, &c."

THE Institute of Architects has issued invitations to the annual exhibition of drawings sent to 9, Conduit Street, in competition for the association's prizes and studentships.

THE Grafton Galleries, in Grafton Street, in which considerable interest is felt in artistic circles, have made rapid progress in the builders' and decorators' hands since we gave a general description of them some months ago. The promoters expect that in about three weeks, or a little later, these handsome and convenient rooms will be opened to the public with a large collection of British and foreign paintings and sculptures by living artists of all nations, especially France and England, many of whom have promised their support. The entrance is in Grafton Street.

At the sale at Messrs. Christie's on the 9th inst. Mr. R. Ansdell's 'Highland Keeper, with Pony and Dogs,' fetched 115*l*.

MISS ATKINSON writes:—

"In reference to Mr. Heckethorn's letter, would the following extract, taken from 'Lemprière's Universal Biography,' 1808, throw any light as to the identity of 'Took'? 'Tooke, Andrew, was born in London 1673, and educated at the Charterhouse and Clare Hall, Cambridge. In 1695 he was made usher of the Charterhouse, and in 1704 professor of geometry at Gresham College, and though he inherited much property from his brother, the bookseller in Fleet Street, he accepted the headship of the school, 1728. He died of a dropsy, 1731, aged 58. He published synopsis Græcæ lingue—Ovid's fasti—the pantheon, or history of heathen gods translated, without acknowledgment, from Pomey.'" The builder of Took's Court must have been born before 1673.

DR. DÖRPFELD'S perseverance has been well rewarded. He has now unexpectedly discovered between the Pnyx and Areopagus two exceedingly ancient tombs, the smaller one containing two Mycenaean vases, the larger, charcoal mixed with bones, showing that the corpse must have been burnt within its circumference. These burials he attributes to the first inhabitants of Athens, when, like Mycenæ and other cities of that period, it was bounded by the rock of its Acropolis, and had its sepulture just outside the walls. At the same time a very fine conduit of cylindrical terra-cotta tubes, having their joints made secure with molten lead, has been found running up to the *poros lithos* channel built by Pisistratus, discovered a little time ago. Dr.

Dörpfeld feels now convinced he is approaching the long-sought Enneakronos.

FROM Stratos, in Acarnania, M. Joubin reports the discovery, besides the remains of an ancient temple, of the single archaic inscription in genuine Acarnanian dialect that has hitherto come to light.

At Gortyna, in Crete, two noble sarcophagi have been discovered lately, and a marble head larger than life, and of fine execution. All appear to be post-Hellenic.

In pulling down a portion of the old Ghetto at Florence some fifteenth century decorative fresco work has been found on the walls of a house belonging to the Teri family. It represents tapestries or hangings fastened to a rod by means of small rings, and running all round the walls of the rooms. The stuff of one of these hangings is ornamented with a meander pattern of Oriental character, while that of another has, woven with the design, a number of shields and badges of ancient families, perhaps related to the owner of the palace. Those portions that could not be detached from the walls have been carefully copied, Florentine house decorations of that early date being rare.

ACCORDING to the *Levant Herald*, the Rev. Father Scheil, a Dominican, has for the last three months been employed in cataloguing the Assyrian and Chaldean antiquities of the Imperial Museum at Constantinople. He has deciphered some cuneiform inscriptions. He is shortly to leave, with Bedri Bey of the Museum, for Abou Haba, the old Sypara. As this site is in the Crown domains, the Sultan contributes to the expense of the explorations.

MEHEMED ZIA BEY, teacher in a school at Rodosto, has written in Turkish "An Art History," and the Sultan has sent him a decoration.

## MUSIC

### NEW PIANOFORTE MUSIC.

*Suite pour la Main gauche.* Par E. Pauer. (Augener & Co.)—This suite consists of six brief movements with the appellations usually employed by the old masters. It is very cleverly written and even effective, but of course it may be chiefly recommended for the purposes of study. Mr. Pauer's book of twenty-five little sketches, entitled *A Child's Life*, is a work resembling in some respects Schumann's 'Kinderscenen.' The trifles are furnished with titles likely to prove attractive to very youthful players. The same industrious musician is also responsible for a *Second Gavotte Album*, being a collection of examples by Italian, French, and German composers, such as Lully, Corelli, Couperin, Handel, Bach, and Mozart; and two instalments of a *Library of Pianoforte Music*, Junior Grade, Book I., and Senior Grade, Book I., being collections of studies, classical extracts, and drawing-room pieces for practice and amusement. The first contains items by Steibelt, Hummel, Clementi, Rameau, and others, while the composers represented in the second include Scharwenka, Mozart, Hummel, Mendelssohn, and Moszkowski.—*Three Rondos*, by Cornelius Gurliitt, Op. 175, form part of a series of "Progressive Duets" for four hands on two pianos. They are tastefully written, easy, and tuneful, and if they are not in great demand it will be because most households do not possess two instruments tuned to the same pitch. The same composer's *Morceaux mélodieux*, Op. 174, Nos. 1, 2, and 3, also belong to the series, and are of similar calibre; but his *Fantaisie sur un Air original*, Op. 176, is suitable for rather more advanced players.—Three books of short pieces by Anton Strelezki, denominated respectively *Pièces fugitives*, Op. 191, *Morceaux caractéristiques*, Op. 197, and *Wanderstunden*, Op. 204, may be recommended to the notice of



moderately advanced players. They are piquant and distinctly Slavonic in feeling. The same composer's *Grande Tarantelle*, in F minor, and his *Barcarolle*, in C, are both pleasing pieces of moderate difficulty, the first being showy, and the second quiet and refined.—*Four Pianoforte Duets*, by Marie Wurm, Op. 24, are evidently intended for beginners, the treble part being comprised within the compass of a fifth. The composer has contrived to infuse some variety into her sketches, but the utility of the self-imposed limits is not easy to perceive.—The name of L. Schytte has appeared in recital and concert programmes of late, and *Le Soir* and *Alla Menuet*, Nos. 5 and 6 of "Œuvres choisies," both show elegant fancy and are quite easy. The first is virtually a little song without words.—Under the title of *Mazury, Danes mascoviennes*, by Sigismond Noskowski, Op. 38, we have a book of six fresh and pleasing pieces of very moderate difficulty, for four hands, all in mazurka rhythm.—*Six Little Sketches*, by Emil Krause, Op. 77, are fairly pleasing trifles for beginners without octave passages.—We have also Nos. 3, 4, 5, and 6 of Mozart's symphonies admirably transcribed for four hands on one pianoforte by Max Pauer.

Recent revivals of plays by Shakspeare have been rendered noteworthy, among other reasons, for the new incidental music, which in several instances is too meritorious to be cast aside after it has served the purpose for which it was written. We have now before us a *Suite in Five Movements* (Novello, Ewer & Co.) from Mr. Henschel's picturesque music to 'Hamlet,' and the effective *Overture and Three Dances* from Mr. Edward German's contributions to 'Henry VIII.,' the last named for piano solo, and the others for duet.—*Bagatelles*, by Max Mayer, Op. 13, consists of twelve little pieces, evidently by their titles intended for children, and very easy and tuneful.—For somewhat more advanced players, but by no means difficult, are three *Lieder ohne Worte*, by Ricardo Mählig. They are written with taste, but are somewhat monotonous in style, and certainly not so attractive as *Three Pieces*, by Anton Strelezki, Op. 146. These are charming sketches, quite worthy of the attention of proficient pianists.

Two agreeable drawing-room pieces are *Menuet and Sérénade napolitaine* (Cocks & Co.), by B. Palmieri, both easy and elegant.—*Shakspeare's Flowers* is the somewhat odd title of a series of pieces by Isabel Hearne, issued in books of three each. The examples in the first instalment are very tasteful and piquant, showing elegance in design, if not originality in invention.—A light and tuneful, but not vulgar piece for elementary players is *Fanchette, Graceful Dance*, by J. M. Capel.

### Musical Gossip.

THE Popular Concerts were resumed last Saturday, when a Beethoven programme was presented, including the Septet, the Trio in D, Op. 70, No. 1, and the Sonata in A flat, Op. 26. Sir Charles Halle was the pianist, and Madame Alice Gomez the vocalist, the latter giving satisfaction in airs by Schubert and Goring Thomas.

ON Monday Schubert's Octet was the central feature in the programme, and was played without the customary interval after the third movement. The pianist was Mr. Frederick Dawson, who joined Signor Piatti in Beethoven's Sonata in F, for piano and violoncello, Op. 5, and played at the end of the concert Chopin's Polonaise in A flat with much effect. Miss Louise Phillips was acceptable in songs by Brahms, Pessard, and Godard.

A FAMILIAR programme was offered at Señor Sarasate's concert at St. James's Hall on Monday afternoon, and comment may therefore be brief. It was an orchestral performance, and the principal item was Max Bruch's Violin Concerto in D minor, No. 3, the first and second move-

ments of which show as much inspiration as anything the German composer has ever penned. The only other pieces set down for the Spanish artist were Saint-Saëns's Introduction and Rondo Capriccioso in A minor, and his own 'Muñeira' (Thème Montagnard Varié); but, as usual, several encores were demanded and granted. Sir William Cusins secured excellent performances of Mendelssohn's overture 'The Hebrides' and Grieg's 'Peer Gynt' Suite, the playing of the orchestra being certainly above the average in merit.

THE analytical programme books of Messrs. Paterson & Sons' orchestral concerts at Edinburgh are works of art in their way. That of last Monday evening contained excellent portraits of Wagner and Fraulein Gabrielle Wietrowetz.

THE meetings in connexion with the annual Conference of the Incorporated Society of Musicians last week, and the papers read by various eminent musicians, have been so fully reported in the daily papers that it is needless to deal with them in this place; but the fact of so much public attention being drawn to the Conference affords gratifying testimony to the growing importance of the Society. At the outset it was regarded with distrust even by many eminent musicians, partly, it must be confessed, in consequence of the apparently aggressive nature of its policy; but a better understanding now prevails, and since the act of incorporation the roll of members has rapidly increased, the total now numbering nearly 1,000, of whom, as we understand, more than 400 attended last week's Conference. The subjects which came up for discussion involved nothing of a very revolutionary character, though for the most part they afforded room for reflection on the part of those immediately concerned. The Society now fully recognizes that any imputation of what may be termed the trades union element would be futile. Music is an art, and charlatanism can be dealt with more advantageously by moral force than legislative enactments. This being understood, nothing but good can result from the annual meetings of the Incorporated Society for the interchange of views and the discussion of topics admitting of controversy. If reasonable counsels prevail, the time is not far distant when it will be a reproach to an English musician not to belong to the association.

DR. HUBERT PARRY has written a 'History of Music,' which Messrs. Kegan Paul & Co. are about to publish.

MISS EMMA SUCH, the American operatic soprano, will visit England shortly, and will make her first appearance at an important concert in St. James's Hall early in the season.

M. SAPELLNIKOFF will play at the Philharmonic Concert on April 20th, and Master Otto Hegner on May 18th. The latter young pianist will introduce a new concerto by Herr Hans Huber, who will probably come to London to conduct it.

MADAME SOPHIE MENTER, M. Tchaikowsky, and M. Sapellnikoff will give a series of recitals in London and the provinces this season, previous to their visit to Chicago.

THE looked-for reappearance of M. Jean de Reszké at the hundredth performance of Gounod's 'Roméo et Juliette' at the Paris Opéra last week did not take place, as the eminent artist was suffering from a bronchial affection, and the event therefore stands postponed, no other worthy representative of Romeo being available.

THREE performances of Wagner's 'Tristan und Isolde' will be given in March at Monte Carlo, under the direction of M. Jehin.

ACCORDING to *Il Trovatore* the operas produced in Italy last year numbered sixty-six. More than forty of these, however, were works of the *bouffe* class. The same journal criticizes in

severe terms Franchetti's latest work, 'Cristoforo Colombo,' which served to open the Carnival season at La Scala, Milan, but in terms which seem to imply that the opera is too advanced for the tastes of Italian audiences.

WE regret to learn that the mental disorder from which Herr Hans von Bülow has suffered from time to time has returned in an acute form, and he is now living in enforced retirement.

VERDI has arrived in Milan to supervise the rehearsals of 'Falstaff,' and it is hoped that the opera will be ready for production during the first fortnight of February.

### PERFORMANCES NEXT WEEK.

Mon.	Popular Concert, 8, St. James's Hall.
—	Highbury Philharmonic Society, Dr. Hubert Parry's 'Job,' &c., 8, Highbury Athenæum.
Wed.	London Filled Concert, 5, St. James's Hall.
—	Royal Choral Society, Miss Emily Rymth's Solemn Mass, and Parts 1 and 2 of 'The Creation,' 8, Albert Hall.
Thurs.	Mr. Agall's Pianoforte Afternoon, 5, Erard's Recital Room.
—	Finchbury Choral Association, Prof. Bridge's Setting of 'The Lord's Prayer,' &c., 8, Holloway Hall.
Sat.	London Symphony Concert, 8.30, St. James's Hall.
—	Popular Concert, 9, St. James's Hall.

### DRAMA

#### THE WEEK.

AVENUE.—Re-appearance of Mr. and Mrs. Kendal. Revival of 'A White Lie,' by Sydney Grundy, a Revised Version in Four Acts.

ATTEMPTS to vamp up plays that at their first production are felt to be to a certain extent unsatisfactory, although they escape being damned, have seldom been successful, notwithstanding that among those by whom the attempt has been made are Mr. Gilbert and the late Mr. Wills. In no case has the altered version attained a foremost position. It has generally proved to be other, but not better, than it was at first. A curious lesson on the futility of applied criticism is shown in the fact that whereas all can point to defect, none is able to suggest remedy. Mr. Grundy's new rendering of 'A White Lie' is more diverting than the original piece, which was not diverting at all; but scarcely shapelier, more interesting, or in any sense better. Mr. Grundy's processes are, indeed, heroic. He has taken his piece, cut off one end, and then converted it from a three-decker into a four-decker. Such a system is hardly conducive to comeliness or proportion. In its new shape, accordingly, the ship hardly 'walks the waters like a thing of life.' On the contrary, it waddles. It is made, however, into a farcical comedy, and as it is acted, or over-acted, with admirable spirit, it proves exhilarating.

The action as originally conceived does not very readily lend itself to farce. Not at all an innocent fib is that which Mr. Grundy's heroine is prompted to utter. Cases have, of course, been known where one sister, to save another's shame, has taken on herself the responsibility of an offence against decorum, say, even, of maternity. A sacrifice of the kind is never particularly convincing. When, however, for the sake of protecting an especially silly and all but culpable young minx, who has played with fire until she is scorched if not burnt, one of the worthiest and most comfortable of matrons soils herself with moral turpitude, the situation is scarcely funny. Not even when her husband, returning unexpectedly from America, finds her out of her bed and house at midnight, and, indeed, in the rooms of a would-be seducer, does it gain greatly in comicality. The position we reach is this. A young captain who has been the lover of one lady and now is of a second, whom he

is seeking to lure from her husband and home, is visited at midnight by the two ladies in question. Their husbands follow; the ladies are hidden in two closets, respectively to the right and left of the stage. Husband number one looks in the closet on one side, and husband number two in that on the other. Each sees the other's wife there, and in pity for his friend keeps the matter dark. They then, protesting somewhat loudly that there is no one there, go home, and the wives are smuggled into the house by one means or another. Now this is rather funny, or would be were the matter at bottom less serious. "Rien," we are told, however, "n'est sacré pour un sapeur," nor, we may suppose, for a modern audience. At any rate, the game "Puss, come to my corner," or whatever it may be, was played with brilliant spirit. Mrs. Kendal was delightfully natural and spontaneous, and showed herself, what none can doubt, a comedian. She over-acted, however, with a breadth and persistency that would have done credit to Mrs. John Wood, the brightest and in every way most capable teacher of over-accentuation. Mr. Kendal, meanwhile, played in the best style of comedy; and Mr. Macklin and Miss Annie Irish were excellent.

#### BACON AND SHAKESPEARE'S MISTAKE ABOUT ARISTOTLE.

34, Granby Terrace, Glasgow, December, 1892.

In the 'Advancement of Learning' Bacon asks:—

"Is not the opinion of Aristotle worthy to be regarded wherein he saith *That young men are no fit auditors of moral philosophy* because they are not settled from the boiling heat of their affections nor attempered with time and experience?"

See Clarendon Press edition, book ii., chap. 22, section 13, and Mr. Aldis Wright's note thereon at p. 321.

In the 'De Augustinis' this passage reappears (Bacon's 'Works,' ed. by Ellis and Spedding, vol. i. p. 739), and the opinion of Aristotle is cited in the words, "*Juvenes non esse idoneos Moralis Philosophiæ auditores.*"

Messrs. Ellis and Spedding, followed by Mr. Aldis Wright, note that the view thus attributed to Aristotle is erroneously attributed. His actual statement is that a youth is not a proper auditor of political science ('Nicom. Ethics,' i. 3), so that his remark applies not to moral, but to political philosophy.

The error is the more interesting because Shakespeare, as Messrs. Ellis, Spedding, and Aldis Wright observe, has also fallen into it. He puts into Hector's mouth in 'Troilus and Cressida,' II. ii., the sentence:—

Unlike young men whom Aristotle thought  
Unfit to hear moral philosophy.

My Shakespearean equipment is, I regret, very slender, and I shall be glad to be corrected if I am wrong in thinking that a remarkable parallel passage has not been pointed out, from which it is much more than conceivable the joint error of Bacon and Shakespeare may have been derived. It occurs in the 'Colloquies' of Erasmus near the beginning of his chapter "De colloquiorum utilitate":—

"Itaque quod editum erat repurgavi deinde adieci quæ moribus etiam formandis conducunt velut irrepens in animos adolescentium quos recte scripsit Aristoteles idoneos auditores Ethicæ Philosophiæ duntaxat ejus quæ seriis præceptis traditur."

Whether or not the error was conveyed from Erasmus may admit of question, but certain it is the force of literal translation could no farther go.

GEO. NEILSON.

#### Dramatic Gossip.

A ONE-ACT comedieta by Mr. Arthur Law, entitled 'In Three Volumes,' has been added to the bill at the Prince of Wales's. It is a fairly amusing piece, showing the adventures of a widow waiting for the last chapter in her life's romance. She is menaced with a dull ending, since her lover becomes betrothed to her stepdaughter. In the end all comes right. Mr. Cunningham played the hero.

SOME surprise was caused by the closing of the Comedy Theatre on Saturday last. A novelty in the shape of a comedy by Mr. W. Lestocq is announced for the 21st inst.

MR. H. A. JONES's new four-act comedy will, it is anticipated, be played at the Criterion on the 23rd inst.

'THE GUARDSMAN' will after to-night be withdrawn from the Court Theatre, at which house Mr. Chudleigh will return to "a triple bill," consisting of 'Over the Hay,' a one-act comedy, by the late T. W. Robertson; Mr. Brookfield's sketch 'The Burglar and the Judge,' supported by Mr. Weedon Grossmith and the author; and 'A Pantomime Rehearsal,' brought up to date, and including among its supporters Mr. Brookfield and Miss Eva Moore.

MR. TERRY is also trying what is now known as a triple bill. He himself appears in his old piece 'The Churchwarden,' and in 'Kerry; or, Night and Morning,' Boucicault's adaptation of 'La Joie fait Peur.' Miss Ganthony plays in a sketch called 'For Charity's Sake.'

A REVIVAL at the Vaudeville of 'The Governor' will probably precede the production of the new comedy by Messrs. Sims and Raleigh, the temporary title of which is 'The Correct Card.'

MR. J. T. GREIN promises, on the afternoon of the 26th at the Bijou Theatre, Bedford Street, a private performance of 'Ghosts,' to which none but guests will be admitted. It will be prefaced by a duologue by M. André Raffalovich, curiously called 'Roses of Shadow.'

THE *Souvenir of Shakespeare's 'Lear,'* given at the Lyceum on the occasion of the fiftieth representation, and published by the Black and White Publishing Company, is a work of genuine art, and is to be treasured, and not discarded. Mr. Bernard Partridge's pictures of Mr. Irving as Lear and Miss Terry as Cordelia are exquisite, and will some day be in demand for extra illustration. Very picturesque and impressive are, moreover, Mr. Hawes Craven's pictures of scenery.

ANOTHER souvenir of the Lyceum of no less interest reaches us in a photogravure of Mr. Margetson's picture of the Hampton Court scene in 'Charles I.' This also includes, of course, portraits of Mr. Irving and Miss Terry, who have taken keen interest and pains in the matter. The execution of the photogravure is marvellous. One cannot help feeling that the ultimate destination of the picture itself should be the Garrick Club.

THE company of the Théâtre Libre has been, under M. Antoine's superintendence, at Milan and Turin.

'VASANTASENA,' the German adaptation of the famous old Sanskrit play 'Mricchakati,' or 'The Toy Cart,' which has been performed in Southern Germany and Austria with great success about forty times, is presently to appear on the Berlin stage. May we reiterate the expression of our hope that England may not lag behind in reproducing one of the finest specimens of the classical Hindu drama?

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